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*STORIES FROM OVID*

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*IN ELEGIAC VERSE*

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H. W. TAYLOR

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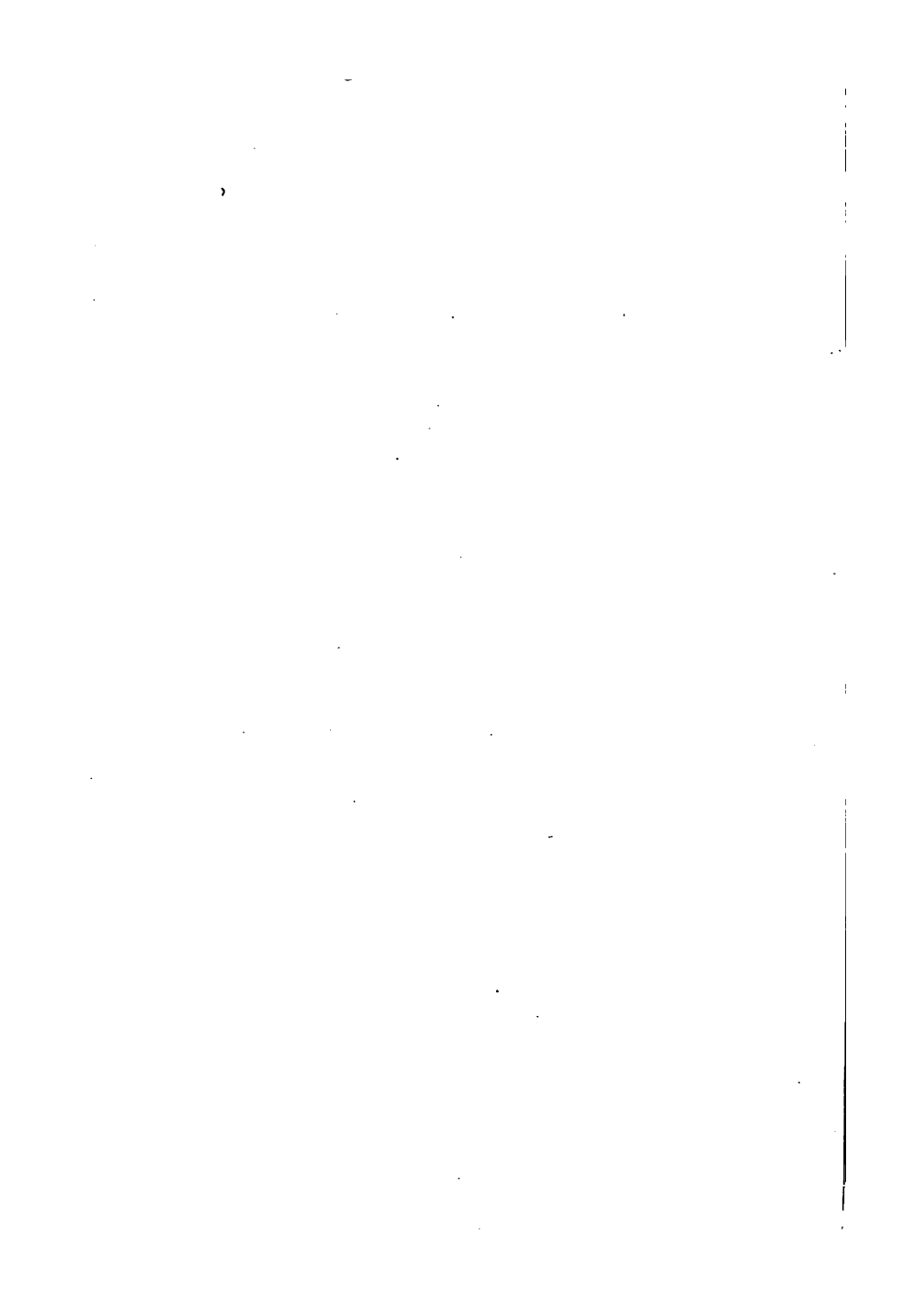
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## Advertisement

### TO THE FIRST EDITION.

THIS Selection is intended as a companion volume to a Selection from the *Metamorphoses*, compiled by the Editor for use in the Middle School at Rugby (*STORIES FROM OVID: WITH NOTES BY R. W. TAYLOR, M.A., Assistant-Master in Rugby School. Third Edition. Rugby: W. Billington. 1874.*) The text used is mainly Merkel's (Leipsic, 1872), with some alterations in his punctuation. For the Notes, besides Merkel's *Prolegomena* and the older variorum Editions, Mr. Paley's Edition of the *Fasti*, Mr. Palmer's of the *Heroides*, and Professor Ramsay's *Ovid Selections* have been consulted. The Editor is indebted to them for several references and illustrations. More direct obligations have been acknowledged in their place.

The references in the margin are to sections, or, if the numbers are preceded by the letter *p.*, to pages in the PUBLIC SCHOOL LATIN PRIMER.

*Rugby, December, 1875.*

## SECOND EDITION.

BOTH Text and Notes in this Edition have been carefully revised, and the orthography made more uniform. In deference to friendly criticisms, I have substituted the well-known *Psittacus* for *The Penitent Lover* (No. XXVII.) Indices to the Notes have also been added, and an Excursus on the Ovidian Couplet. For much of the material and arrangement of the last, I am indebted to my friend and former colleague, Mr. E. A. Scott.

R. W. TAYLOR

*Tavistock, March, 1878.*

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# STORIES FROM OVID.

## I.

### CERES AND PROSERPINE.

How Pluto raught Queen Ceres' daughter thence,  
And what did follow of that love offence.—G. PEELE.

#### ARGUMENT.

PROSERPINE is carried off by Pluto. Her mother Ceres wanders about the world in search of her, and at last detects her ravisher. Jupiter gives leave for her return if she have not tasted food in the nether world; but she is found to have swallowed three pomegranate seeds, so is allowed to be above ground only half the year.—(FASTI, IV. 419.)

The story is told in the "Metamorphoses" (see STORIES FROM OVID, IX.), and by Claudian, "*De Raptu Proserpinæ*."

While Ceres and the other goddesses are feasting with Arethusa, Proserpine, with her maidens, is gathering flowers.

TERRA tribus scopulis vastum procurrit in aequor	112
Trinacris, a positu nomen adepta loci,	
Grata domus Cereri : multas ea possidet urbes,	106 3
In quibus est culto fertilis Henna solo.	115
Frigida caelestum matres Arethusa vocarat :	
Venerat ad sacras et dea flava dapes.	
Filia consuetis, ut erat, comitata puellis	
Errabat nudo per sua prata pede.	
Valle sub umbrosa locus est, aspergine multa	111
10 Uvidus ex alto desilientis aquae :	
Tot fuerant illic, quot habet natura, colores,	
Pictaque dissimili flore nitebat humus.	112
Quam simul aspexit, "Comites, accedite !" dixit	
"Et mecum plenos flore referte sinus !"	119 6
Præda puellares animos prolecat inanis,	
Et non sentitur sedulitate labor.	111
Haec implet lento calathos e vimine nexos,	
Haec gremium, laxos degravat illa sinus :	
Illæ legit calthas ; huic sunt violaria curæ ;	108
20 Illa papavereas subsecat ungue comas :	112

Has, hyacinthe, tenes, illas, amarante, moraris :  
 Pars thyma, pars rorem, pars meliloton amant.  
 Plurima lecta rosa est, sunt et sine nomine flores ;  
 Ipsa crocos tenues liliaque alba legit.

*She strays away from her companions, and is seen and carried off by Pluto. Her comrades seek her in vain.*

Carpendi studio paulatim longius itur, { 111  
 Et dominam casu nulla secuta comes. { p. 148 E 6  
 Hanc videt et visam patruus velociter aufert, { p. 136  
 Regnaque caeruleis in sua portat equis. { V.B.  
 Illa quidem clamabat "Io, carissima mater,  
 30 Auferor !" ipsa suos abscederatque sinus.  
 Panditur interea Diti via ; namque diurnum 107  
 Lumen inassueti vix patiuntur equi.  
 At chorus aequalis, cumulatae flore ministrae, 119 b  
 "Persephone," clamant "ad tua dona veni !"  
 Ut clamata silet, montes ululatibus implent,  
 Et feriunt maestae pectora nuda manus.

*Her mother, beside herself with grief, searches all Sicily through, but in vain.*

[nam;  
 Attonita est plangore Ceres, ... modo venerat Hen-  
 Nec mora, "Me miseram ! filia," dixit "ubi es?" 138  
 Mentis inops rapitur, quales audire solemus 119 b  
 40 Threïcias fuis Maenadas ire comis.  
 Ut vitulo mugit sua mater ab ubere raptio, 145 :  
 Et quaerit fetus per nemus omne suos,  
 Sic dea nec retinet gemitus, et concita cursu  
 Fertur, et e campis incipit, Henna, tuis.  
 Inde puellaris nacta est vestigia plantae, 127  
 Et pressam noto pondere vidit humum. 112  
 Forsitan illa dies erroris summa fuisset, p. 144, B. 111.  
 Si non turbassent signa reperta sues.  
 Iamque Peloriaden Lilybaeaeque iamque Pachynon  
 50 Lustrarat, terrae cornua trina suae.  
 Quacunq; ingreditur, miseris loca cuncta querelis 119 b  
 Implet, ut amissum cum gemit ales Ityn : [mat :  
 Perque vices modo, Persephone, modo, Filia, cla-  
 Clamat, et alternis nomen utrumque ciet.

Sed neque Persephone Cererem, nec filia matrem  
 Audit, et alternis nomen utrumque perit.  
 Unaque, pastorem vidisset an arva colentem,  
 Vox erat, Hac gressus ecqua puella tulit?

154  
 { p. 23  
 note.

*Night falls, but she continues the search by torchlight.*

Iam color unus inest rebus, tenebrisque teguntur 107 b  
 60 Omnia; iam vigiles conticuere canes.  
 Alta iacet vasti super ora Typhoëos Aetne,  
 Cuius anhelatis ignibus ardet humus. 111  
 Illic accendit geminas pro lampade pinus:  
 Hinc Cereris sacris nunc quoque taeda datur. 105

*Carried across the sea in a dragon-car, she comes to Eleusis, to the homestead of Celeus.*

Est specus exesi structura pumicis asper,  
 Non homini regio, non adeunda ferae: 107 d  
 Quo simul advenit, frenatos curribus angues  
 Iungit, et aequoreas sicca pererrat aquas.  
 Effugit et Syrtes, et te, Zanclosa Charybdi;  
 70 Et vos, Nisaei, naufraga monstra, canes;  
 Hadriacumque patens late, bimaremque Corinthum:  
 Sic venit ad portus, Attica terra, tuos.  
 Hic primum sedit gelido maestissima saxo. 121 B  
 Illud Cecropidae nunc quoque triste vocant.  
 Sub Iove duravit multis immota diebus, 120  
 Et lunae patiens, et pluvialis aquae. [Eleusin 132  
 Fors sua cuique loco est. Quod nunc Cerealis 107 c  
 Dicitur, hoc Celei rura fuere senis.

*She meets the old man on his way home. Touched by her misery, he offers her shelter.*

Ille domum glandes excussaue mora rubetis 123  
 80 Portat, et arsuris arida ligna focis. 107  
 Filia parva duas redigebat rupe capellas, 121 C  
 Et tener in cunis filius neget erat.  
 "Mater!" ait virgo,—mota est dea nomine matris,—  
 "Quid facis in solis incommitata locis?"  
 Restitit et senior, quamvis onus urget, et orat  
 Tecta suae subeat quantulumque casae. 154



- Illa negat; simularat anum, mitraque capillos  
 Presserat; instanti talia dicta refert: 106 a  
 "Sospes eas, semperque parens! mihi filia rapta est. 107  
 90 Heu! melior quanto sors tua sorte mea est." 118  
 Dixit, et, ut lacrimae, neque enim lacrimare deorum 127 b  
 Decidit in tepidos lucida gutta sinus. [est,  
 Flent pariter molles animis virgoque senexque: 118  
 E quibus haec iusti verba fuere senis:  
 "Sic tibi, quam raptam quereris, sit filia sospes,  
 Surge, nec exiguae despice tecta casae."

*She accepts the offer. The old man tells how his child is sick, and when she enters the house she finds that he is all but dead: but the breath of the goddess revives him.*

[posses"]

- Cui dea "Duc!" inquit; "scisti, qua cogere 150  
 Seque levat saxo, subsequiturque senem. 123  
 Dux comiti narrat, quam sit sibi filius aeger, 149  
 100 Nec capiat somnos invigiletque malis. 111  
 Illa soporiferum, parvos initura penates,  
 Colligit agresti lene papaver humo.  
 Dum legit, oblito fertur gustasse palato, { 153 a  
 Longamque imprudens exsoluisse famem. { p. 140,  
 Quae quia principio posuit ieiunia noctis, 120  
 Tempus habent mystae sidera visa cibi.  
 Limen ut intravit, luctus videt omnia plena: 119 b  
 Iam spes in puero nulla salutis erat.  
 Matre salutata,—mater Metanira vocatur,—  
 110 Iungere dignata est os puerile suo. 106 a  
 Pallor abit, subitasque vident in corpore vires:  
 Tantus caelesti venit ab ore vigor.  
 Tota domus laeta est, hoc est, materque paterque  
 Nataque; tres illi tota fuere domus.

*During the night she takes the boy, and by mystic charms prepares to make him immortal, but his mother wakes, and, by her interference, spoils the charm.*

- Mox epulas ponunt, liquefacta coagula lacte 112  
 Pomaque et in ceris aurea mella suis.  
 Abstinet alma Ceres, somnique papavera causas 90  
 Dat tibi cum tepido lacte bibenda, puer. 144 a

- Noctis erat medium, placidique silentia somni : 130  
 120 Triptoleum gremio sustulit illa suo,  
 Terque manu permulsit eum, tria carmina dixit,  
 Carmina mortali non referenda sono : 107 d  
 Inque foco pueri corpus vivente favilla  
 Obruit, humanum purget ut ignis onus.  
 Excutitur somno stulte pia mater; et amens, [rapit.  
 "Quid facis?" exclamat; membraque ab igne  
 Cui dea, "Dum non es," dixit, "scelerata fuisti : 153 a  
 "Irrita materno sunt mea dona metu. 111  
 "Iste quidem mortalis erit : sed primus arabit,  
 130 "Et seret, et culta praeemia tollet humo." 123

*Thence she wanders over the Aegean, and over East and West, till, at last, by the advice of Helice, she consults the all-seeing Sun, who tells her her daughter's fate.*

- Dixit, et egrediens nubem trahit, inque dracones  
 Transit, et alifero tollitur axe Ceres.  
 Sunion expositum Piraeae tuta recessu 111  
 Linqvit, et in dextrum quae iacet ora latus, 133D.  
 Hinc init Aegaeum, quo Cycladas aspicit omnes,  
 Ioniumque rapax Icariumque legit :  
 Perque urbes Asiae longum petit Hellespontum,  
 Diversumque locis alta pererrat iter. 116  
 Quo feror? immensum est erratas dicere terras :  
 140 Praeteritus Cereri nullus in orbe locus. 107 d  
 Errat et in caelo, liquidique immunia ponti 133  
 Adloquitur gelido proxima signa polo. 106 i  
 "Parrhasides stellae, namque omnia nosse potestis,  
 Aequoreas numquam cum subeatis aquas,  
 Persephonen natam miserae monstrate parenti!" 106 a  
 Dixerat. Huic Helice talia verba refert :  
 "Crimine nox vacua est. Solem de virgine rapta 119 b  
 Consule, qui late facta diurna videt.  
 Sol aditus "Quam quaeris," ait, "ne vana labores,  
 150 Nupta Iovis fratri tertia regna tenet." 107

*She makes her complaint to Jupiter, who tries to reconcile her to the loss ; but that failing, promises to restore her daughter, if she have not broken her fast.*

- Questa diu secum sic est affata Tonantem,  
 Maximaque in voltu signa dolentis erant :  
 "Si memor es, de quo mihi sit Proserpina nata, 149  
 Dimidium curae debet habere tuae.  
 Orbe pererrato sola est iniuria facti  
 Cognita : commissi praemia raptor habet.  
 At neque Persephone digna est praedone marito, 119 (a)  
 Nec gener hoc nobis more parandus erat. 107 d  
 Quid gravius victore Gyge captiva tulissem, p. 144.  
 160 Quam nunc te caeli sceptrum tenente tuli ? B. III.  
 Verum impune ferat, nos haec patiemur inultae :  
 Reddat, et emendet facta priora novis." 154  
 Iuppiter hanc lenit, factumque excusat amore, 111  
 "Nec gener est nobis ille pudendus" ait. 107 d  
 "Non ego nobilior ; posita est mihi regia caelo ;  
 Possidet alter aquas ; alter inane chaos.  
 Sed si forte tibi non est mutabile pectus, 107 e  
 Statque semel iuncti rumpere vincla tori, 140 :  
 Hoc quoque temptemus, siquidem ieiuna remansit :  
 170 Si minus, inferni coniugis uxor erit."

*Mercury is sent to inquire, and reports that she has eaten three pomegranate seeds. Jupiter then allows that she shall be six months in every year with her mother.*

- Tartara iussus adit sumptis caducifer alis, 125  
 Speque redit citius visaque certa refert.  
 "Rapta tribus" dixit "solvit ieiunia granis, 112  
 Punica quae lento cortice poma tegunt."  
 Haud secus indoluit, quam si modo rapta fuisset,  
 Maesta parens, longa vixque relecta mora est.  
 Atque ita "Nec nobis caelum est habitabile" dixit : 107 d  
 "Taenaria recipi me quoque valle iube."  
 Et factura fuit, pactus nisi Iuppiter esset, p. 144.  
 180 Bis tribus ut caelo mensibus illa foret. B. III.  
 Tum demum voltumque Ceres animumque recepit, p. 142  
 Imposuitque suae spicea sarta comae : 106 a  
 Largaque provenit cessatis messis in arvis,  
 Et vix congestas area cepit opes.

## II.

## ARIADNE'S LAMENT.

Madam, 'twas Ariadne passioning  
 For Theseus' perjury and unjust flight.  
 TWO GENTLEMEN OF VERONA, IV. 4, 172.

## ARGUMENT.

ARIADNE tells the story of her first waking, to find herself abandoned by Theseus and left on an unknown island, exposed to a host of dangers.—(HEROIDES, X.)

The story is beautifully told by Catullus, in the "*Epithalamium Pelei et Thetidos*:" it also forms one of the episodes in Chaucer's "*Legende of Goode Women*."

*I woke before it was day to find myself alone, no trace of my companions to be seen. In vain I felt and called for Theseus; the echoes alone gave me answer.*

	QUAE legis, ex illo, Theseu, tibi litore mitto,	
	Unde tuam sine me vela tulere ratem :	
	In quo me somnusque meus male prodidit et tu,	
	Per facinus somnis insidiate meis.	107
	Tempus erat, vitrea quo primum terra pruina	112
	Spargitur et tectae fronde queruntur aves :	
	Incertum vigilans, a somno languida, movi	97
	Thesea prensuras semisupina manus :	
	Nullus erat, referoque manus, iterumque retempto,	
10	Perque torum moveo brachia : nullus erat.	
	Excussere metus somnum : conterrita surgo,	
	Membraque sunt viduo praecipitata toro.	123
	Protinus adductis sonuerunt pectora palmis,	112
	Utque erat e somno turbida, rapta coma est.	
	Luna fuit : specto, siquid nisi litora cernam ;	
	Quod videant, oculi nil nisi litus habent.	150
	Nunc huc, nunc illuc, et utroque sine ordine curro ;	
	Alta puellares tardat harena pedes.	
	Interea toto clamanti litore "Theseu !"	121
20	Reddebant nomen concava saxa tuum,	
	Et quoties ego te, toties locus ipse vocabat :	
	Ipse locus miseræ ferre volebat opem.	106 3

*I climbed a neighbouring hill, to secure a wider view, and saw your sails disappearing. In vain I tried by calls and signs to bring you back: you had already forgotten me.*

- Mons fuit : apparent frutices in vertice rari :  
 Hinc scopulus raucis pendet adesus aquis : 112  
 Ascendo,—vires animus dabat,—atque ita late  
 Aequora prospectu metior alta meo. [usa—  
 Inde ego—nam ventis quoque sum crudelibus 119 a  
 Vidi praecipiti carbasa tenta Noto. 112  
 Aut vidi, aut tamquam quae me vidisse putarem, 150  
 30 Frigidior glacie semianimisque fui. 124 (t)  
 Nec languere diu patitur dolor : excitor illo,  
 Excitor et summa Thesea voce voco. [seu,  
 “Quo fugis?” exclamo, “sclerate revertere The-  
 Flecte ratem ! numerum non habet illa suum.”  
 -- Haec ego. Quod voci deerat, plangore replebam : 107 b  
 Verbera cum verbis mixta fuere meis.  
 Si non audires, ut saltem cernere posses,  
 Iactatae late signa dedere manus.  
 Candidaque imposui longae velamina virgae, 106 a  
 40 Scilicet oblitos admonitura mei. 133

*I was left to my despair : all that I saw only brought my desolation more vividly before my eyes.*

- Iamque oculis ereptus eras. Tum denique fleui ; 106 3  
 Torpuerant molles ante dolore genae. 111  
 Quid potius facerent, quam me mea lumina flerent, 141.  
 Postquam desierant vela videre tua ?  
 Aut ego diffusis erravi sola capillis, 115  
 Qualis ab Ogygio concita Baccha deo :  
 Aut mare prospiciens in saxo frigida sedi,  
 Quamque lapis sedes, tam lapis ipsa fui.  
 Saepe torum repeto, qui nos acceperat ambos,  
 50 Sed non acceptos exhibiturus erat,  
 Et tua, quae possum pro te, vestigia tango,  
 Strataque quae membris intepuere tuis. 112  
 Incumbo, lacrimisque toro manante profusis 125  
 “Pressimus” exclamo “te duo, redde duos.  
 Venimus huc ambo : cur non discedimus ambo ?  
 Perfide, pars nostri, lectule, maior ubi est ?” 132 a

*What can I do? I cannot return home to a father's curse, even had I the means; and now that you have proved faithless I have no tie to life. Better to die than to live in constant fear.*

- Quid faciam? quo sola ferar? vacat insula cultu; <sup>φ. 141, ix. 5</sup>  
 Non hominum video, non ego facta boum.  
 Omne latus terrae cingit mare: navita nusquam,  
 60 Nulla per ambiguas puppis itura vias.  
 Finge dari comitesque mihi ventosque ratemque,  
 Quid sequar? Accessus terra paterna negat.  
 Ut rate felici pacata per aequora labar, **152** (s)  
 Temperet ut ventos Aeolus, exul ero.  
 Non ego te, Crete centum digesta per urbes,  
 Aspiciam, puero cognita terra Iovi. **106** (1)  
 At pater et tellus iusto regnata parenti **107** d  
 Proditæ sunt factis, nomina cara, meo,  
 Cum tibi, ne victor tecto morerere recurvo,  
 70 Quae regerent passus, pro duce fila dedi: **150**  
 Cum mihi dicebas "per ego ipsa pericula iuro,  
 Te fore, dum nostrum vivet uterque, meam." **130** a  
 Vivimus, et non sum, Theseu, tua. . . Si modo  
 Femina periuri fraude sepulta viri. [vivis, **111**  
 Me quoque qua fratrem, mactasses, improbe, clava, <sup>φ. 141, ix. 4, or</sup>  
 Esset quam dederas morte soluta fides. <sup>φ. 144, B. iii.</sup>  
 Nunc ego non tantum quae sum passura, recordor,  
 Sed quaecumque potest ulla relictæ pati.  
 Occurrunt animo pereundi mille figurae: **106** (2)  
 80 Morsque minus poenae quam mora mortis habet.

## III.

## ARIADNE AT NAXOS.

The doleful Ariadne so  
 On the wide shore forsaken stood :  
 False Theseus ! whither dost thou go ?  
 Afar false Theseus cut the flood :  
 But Bacchus came to her relief.  
 Bacchus himself's too weak to ease my grief.—COWLEY.

## ARGUMENT.

ARIADNE, deserted by Theseus, is found by Bacchus, and becomes his wife.—(DE ARTE AMAT. I. 527 foll.)

*Ariadne, wandering on the shore of Naxos, is lamenting the treachery of Theseus, when she is roused by the sound of cymbals and drums.*

- GNOSIS in ignotis amens errabat harenis,  
 Qua brevis aequoreis Dia feritur aquis. 112  
 Utque erat e somno tunica velata recincta,  
 Nuda pedem, croceas irreligata comas, { 100  
 Thesea crudelem surdas clamabat ad undas, { p. 134.  
 Indigno teneras imbre rigante genas. 125  
 Clamabat, flebatque simul; sed utrumque decebat :  
 Non facta est lacrimis turpior illa suis. 111  
 Iamque iterum tundens mollissima pectora palmis  
 10 "Perfidus ille abiit, quid mihi fiet?" ait. 107  
 "Quid mihi fiet?" ait. Sonuerunt cymbala toto  
 Littore, et attonita tympana pulsa manu.

*A merry rout appears, Bacchus and Silenus and their attendant train.*

- Excidit illa metu, rupitque novissima verba; 111  
 Nullus in exanimi corpore sanguis erat.  
 Ecce Mimallonides sparsis in terga capillis : 115  
 Ecce leves satyri, praevia turba dei :  
 Ebrius, ecce, senex pando Silenus asello  
 Vix sedet, et pressas continet ante iubas. [que,  
 Dum sequitur bacchas, bacchae fugiuntque petunt-  
 20 Quadrupedem ferula dum malus urguet eques,  
 In caput aurito cecidit delapsus asello : 122 a  
 Clamarunt satyri "surge age, surge, pater."  
 Iam deus in curru, quem summum texerat uvis, p. 139.  
 Tigribus adiunctis aurea lora dabat, C. 6

*Bacchus dismisses her fears, and promises her his hand and immortality.*

- Et color et Theseus et vox abiere puellae :  
Terque fugam petiit, terque retenta metu est.  
Horruit, ut steriles agitat quas ventus aristas,  
Ut levis in madida canna palude tremit.  
Cui deus "En, adsum tibi cura fidelior" inquit : 107<sup>b</sup>  
30 "Pone metum ; Bacchi, Gnosias, uxor eris.  
Munus habe caelum ; caelo spectabere sidus ;  
Saepe reget dubiam Cressa Corona ratem."  
Dixit, et e curru, ne tigres illa timeret,  
Desilit ; imposito cessit harena pedi,  
Implicitamque sinu, neque enim pugnare valebat,  
Abstulit : in facili est omnia posse deo.



## THE CRETAN CROWN.

Looke, how the crowne, which Ariadne wore,  
 Being now placed in the firmament,  
 Through the bright heaven doth her beams display,  
 And is unto the starres an ornament,  
 Which round about her move in order excellent.

SPENSER, *FABRIC QUEENE*, vi. 10, 13.

## ARGUMENT.

ARIADNE, deserted by Theseus, is found by Bacchus, and placed by him  
 as a constellation in the heavens.—(FASTI, III. 461, foll.)

*Bacchus has brought back from his Indian campaign a royal captive.  
 Ariadne deems him, like Theseus, inconstant in his love, and pours forth  
 her jealous complaints.*

IAM bene periuro mutarat coniuge Bacchum, p. 137 D.  
 Quae dedit ingrato fila legenda viro ;  
 Sorte tori gaudens "Quid flebam rustica?" dixit, 111  
 "Utiliter nobis perfidus ille fuit." 106 3  
 Interea Liber depexis crinibus Indos 115  
 Vicit, et Eoo dives ab orbe redit.  
 Inter captivas facie praestante puellas 115  
 Grata nimis Baccho filia regis erat. 106 3  
 Flebat amans coniux, spatiatum litore curvo  
 10 Edidit incultis talia verba comis :  
 "En iterum, fluctus, similes audite querellas !  
 En iterum lacrimas accipe, harena, meas !  
 Dicebam, memini, 'periure et perfide Theseu !'  
 Ille abiit ; eadem crimina Bacchus habet. { 106 3  
 Nunc quoque 'nulla viro' clamabo 'femina' { p. 135,  
 Nomine mutato causa relata mea est. [credat !] { IV. B.

*Of what good was it to rescue me, only to leave me deserted once more ?*

O utinam mea sors, qua primum coeperat, isset, p. 141,  
 Iamque ego praesenti tempore nulla forem ! ix. 4  
 Quid me desertis perituram, Liber, harenis  
 20 Servabas ? potui dedoluisse semel.  
 Bacche levis, leviorque tuis, quae tempora cingunt, 124 \*  
 Frondibus, in lacrimas cognite Bacche meas,

- Ausus es ante oculos adducta pellice nostros  
 Tam bene compositum sollicitare torum?  
 Heu ubi pacta fides? ubi, quae iurare solebas?  
 Me miseram, quotiens haec ego verba loquar? <sup>138</sup>  
 Thesea culpabas, fallacemque ipse vocabas : <sup>p. 141, ix. 5</sup>  
 Iudicio peccas turpius ipse tuo. <sup>118</sup>  
 Ne sciat hoc quisquam, tacitisque doloribus urar,  
 30 Ne totiens falli digna fuisse puter. <sup>98</sup>  
 Praecipue cupiam celari Thesea, ne te { <sup>p. 134, III. C</sup>  
 Consortem culpae gaudeat esse suae.  
 Ut puto, praeposita est fuscae mihi candida pellex; <sup>106 a</sup>  
 Eveniat nostris hostibus ille color ! <sup>107</sup>  
 Quid tamen hoc refert? vitio tibi gratior ipso est. <sup>111</sup>  
 Quid facis? amplexus inquinat illa tuos.  
 Bacche, fidem praesta, nec praefer amoribus ullam <sup>106 a</sup>  
 Coniugis; assuevi semper amare virum.  
 Ceperunt matrem formosi cornua tauri,  
 40 Me tua : at hic laudi est, ille pudendus amor. <sup>108</sup>  
 Ne noceat, quod amo : neque enim tibi, Bacche, <sup>106 a</sup>  
 Quod flammis nobis fassus es ipse tuas. [nocebat,  
 Nec, quod nos uris, mirum facis; ortus in igne  
 Diceris, et patria raptus ab igne manu.  
 Illa ego sum, cui tu solitus promittere caelum.  
 Hei mihi, pro caelo qualia dona fero !"

*Bacchus hears her complaint and prayer, and exalts her to the heavens.*

- Dixerat : audibat iam dudum verba querentis  
 Liber, ut a tergo forte secutus erat.  
 Occupat amplexu, lacrimasque per oscula siccant,  
 50 Et "Pariter caeli summa petamus" ait. <sup>p. 139, C. 1. 7</sup>  
 "Tu mihi iuncta toro mihi iuncta vocabula sumes :  
 Nam tibi mutatae Libera nomen erit. <sup>107 c</sup>  
 Sintque tuae tecum faciam monimenta coronae, <sup>154</sup>  
 Volcanus Veneri quam dedit, illa tibi." [ignes :  
 Dicta facit, gemmasque novem transformat in  
 Aurea per stellas nunc micat illa novem.

## THE WIFE'S MISTAKE.

His song was still, Sweet Air! O come!  
And Echo answered, Come! Sweet Air!—MOORE.

## ARGUMENT.

PROCRIUS has been informed by some busy-body that her husband, Cephalus, resting in the heat of the day in a shady covert, has been heard to call a maiden, Aura, to his side. She spies on her husband's movements and finds out the mistake. Cephalus hears her moving in the under-wood and hurls his hunting-spear in the direction of the noise, thus innocently killing his own wife.—(DE ARTE AMAT. III. 687 foll.)

The story is also told in the "Metamorphoses" (see STORIES FROM OVID, XVII.).

*Cephalus' retreat, where, heated with the chase, he calls for the gentle breeze to come to his refreshment.*

EST prope purpureos colles florentis Hymetti  
Fons sacer et viridi caespite mollis humus: 111  
Silva nemus non alta facit; tegit arbutus herbam:  
Ros maris et lauri nigraque myrtus olent;  
Nec densum foliis buxum fragilesque myricæ, 119  
Nec tenues cytisi cultaque pinus abest.  
Lenibus impulsæ zephyris auræque salubri 112  
Tot generum frondes herbaque summa tremitt;  
Grata quies Cephalo: famulis canibusque relictis 108;  
10 Lassus in hac iuvenis sæpe resedit humo,  
"Quæ" que "meos relevet æstus," cantare solebat 150  
"Accipiendâ sinu, mobilis aura, veni."

*His wife is told of it and fears a rival, and faints away in sudden grief. Wild with excitement, she rushes along the lanes till she comes near the spring.*

Coniugiis ad timidas aliquis male sedulus aures  
Auditos memori detulit ore sonos.  
Procris ut accepit nomen, quasi pælicis, Auræ, 152 II. a  
Excidit, et subito muta dolore fuit.  
Palluit, ut seræ lectis de vite racemis  
Pallescunt frondes, quas nova læsit hiemps,  
Quæque suos curvant matura cydonia ramos,  
20 Cornaque adhuc nostris non satis apta cibis. 106 r  
Ut rediit animus, tenues a pectore vestes  
Rumpit, et indignas sauciat ungue genas. 112

Nec mora, per medias passis furibunda capillis 115

Evolat, ut thyrso concita Baccha, vias.

Ut prope perventum, comites in valle relinquit, p. 148, E

Ipsa nemus tacito clam pede fortis init.

*When she came thither, she almost repented of her coming, but, before she could escape, Cephalus came for his wonted rest, and called the gentle Zephyrs to his aid.*

Quid tibi mentis erat, cum sic male sana lateres, 131

Procri? quis attoniti pectoris ardor erat?

Iam iam venturam, quaecumque erat Aura, putabas

30 Scilicet, atque oculis probra videnda tuis. 107 d

Nunc venisse piget, neque enim deprendere velles, p. 141, ix 2

Nunc iuvat; incertus pectora versat amor.

Credere quae iubeant, locus est et nomen et index, 150

Et quia amans semper, quod timet, esse putat.

Vidit ut oppressa vestigia corporis herba,

Pulsantur trepidi corde micante sinus.

Iamque dies medius tenues contraxerat umbras,

Inque pari spatio vesper et ortus erant:

Ecce, redivit Cephalus silvis, Cyllenia proles, 123

40 Oraque fontana fervida pulsant aqua.

Anxia Procri, lates: solitas iacet ille per herbas,

Et "Zephyri molles auraque" dixit "ades!"

*When Procri's heard her mistake, she hurried forward to her husband's embrace, but he, with a hunter's eagerness, shot his spear into the bush and killed his wife.*

Ut patuit miserae iucundus nominis error, 106 a

Et mens et rediit verus in ora color.

Surgit, et oppositas agitato corpore frondes 125

Movet, in amplexus uxor itura viri.

Ille feram movisse ratus iuvenaliter arcus

Corripit,—in dextra tela fuere manu.

Quid facis, infelix? non est fera, supprime tela!

50 Me miserum! iaculo fixa puella tuo est. 138

"Hei mihi!" conclamat "fixisti pectus amicum:

Hic locus a Cephalo vulnera semper habet.

Ante diem morior, sed nulla paelice laesa:

Hoc faciet positae te mihi, terra, levem. 107

Nomine suspectas iam spiritus exit in auras:

Labor, io, cara lumina conde manu!"

Dixit, et incauto paulatim pectore lapsus

Excipitur miseri spiritus ore viri.

## VI.

## THE FLYING MAN.

All unawares,  
Fluttering his pennons vain, plump down he drops,  
Ten thousand fathom deep.—MILTON, PARADISE LOST, ii. 932.

## ARGUMENT.

DAEDALUS, in order to escape from Crete, made wings for himself and his son. He came off safe, but his son, soaring too high, melted the wax that bound the wings to his shoulders, and fell into the sea.—(DE ARTE AMAT. II. 21 foll.)

*Daedalus appeals to Minos to let him return home, but Minos refuses.*

DAEDALUS ut clausit conceptum crimine matris	111
Semibovemque virum semivirumque bovem,	
"Sit modus exilio," dixit "iustissime Minos :	107c
Accipiat cineres terra paterna meos.	
Et quoniam in patria, fatis agitatus iniquis,	112
Vivere non potui, da mihi posse mori.	140 i
Da reditum puero, senis est si gratia vilis :	
Si non vis puero parcere, parce seni."	108 3
Dixerat haec. Sed et haec et multo plura licebat	118
10 Dicere : regressus non dabat ille viro.	

*Daedalus sets his brains to work, and, with a prayer to Jupiter to pardon his presumption, prepares wings for his son and himself.*

Quod simul et sensit, "nunc, nunc, o Daedale,"	
"Materiam, qua sis ingeniosus, habes. [dixit	150
Possidet et terras, et possidet aequora Minos :	
Nec tellus nostrae, nec patet unda fugae.	106 2
Restat iter caeli, caelo temptabimus ire ;	121 A
Da veniam coepto, Iupiter alte, meo :	106 3
Non ego sidereas affecto tangere sedes ;	
Qua fugiam dominum, nulla, nisi ista, via est.	150
Per Styga detur iter, Stygias transnabimus undas.	154
20 Sint mihi naturae iura novanda meae..." [quam	
Ingenium mala saepe movent. Quis crederet um-	
Aërias hominem carpere posse vias?	

Remigium volucrum disponit in ordine pinnas,  
 Et leve per lini vincula nectit opus,  
 Imaque pars ceris adstringitur igne solutis, 112  
 Finitusque novae iam labor artis erat.

*He gives Icarus his instructions : he is not to soar too high, because of the heat, nor to fly too low, lest his wings should become wet and heavy.*

Tractabat ceramque puer pinnasque renidens,  
 Nescius haec umeris arma parata suis.  
 Cui pater "his" inquit "patria est adeunda carinis,  
 30 Hac nobis Minos effugiendus ope. 143  
 Aëra non potuit Minos, alia omnia clausit ;  
 Quem licet, inventis aëra rumpe meis.  
 Sed tibi non virgo Tegeaea comesque Bootae 107 a  
 Ensiger Orion aspiciendus erit :  
 Me pinnis sectare datis, ego praevious ibo ;  
 Sit tua cura sequi, me duce tutus eris. 140. 125 a  
 Nam sive aetherias vicino sole per auras 110  
 Ibimus, impatiens cera calor erit : 132  
 Sive humiles propiore freto iactabimus alas,  
 40 Mobilis aequoreis pinna madescet aquis.  
 Inter utrumque vola. Ventos quoque, nate, timeto,  
 Quaque ferent aurae, vela secunda dato."  
 Dum monet, aptat opus puero, monstratque moveri, {153 a  
 Erudit infirmas ut sua mater aves. 140  
 145 a  
 Inde sibi factas umeris accommodat alas, 107  
 Perque novum timide corpora librat iter.

*They start successfully, but the presumptuous youth leaves his father's side and soars above him. The wax melts, his wings fall off, and he is precipitated into the sea which still retains his name.*

Iamque volaturus parvo dedit oscula nato,  
 Nec patriae lacrimas continuere genae.  
 Monte minor collis, campis erat altior aequis : 124 a  
 50 Hinc data sunt miserae corpora bina fugae.  
 Et movet ipse suas, et nati respicit alas  
 Daedalus, et cursus sustinet usque suos.  
 Iamque novum delectat iter, positoque timore  
 Icarus audaci fortius arte volat.

- Iam Samos a laeva fuerant Naxosque relictæ Æ. 133.  
 Et Paros et Clario Delos amata deo, E. 1  
 Dextra Lebynthos erat silvisque umbrosa Calymne 1083  
 Cinctaque piscosis Astypalaea vadis,  
 Cum puer, incautis nimium temerarius annis, 111  
 60 Altius egit iter, deseruitque patrem.  
 Vincula labant, et cæra deo propiore liquescit,  
 Nec tenues ventos brachia mota tenent.  
 Territus a summo despexit in aequora caelo :  
 Nox oculis pavido venit oborta metu. 1084  
 Tabuerant cerae : nudos quatit ille lacertos,  
 Et trepidat, nec quo sustineatur, habet. 150  
 Decidit, atque cadens "pater, o pater, auferor !" in-  
 Clauserunt virides ora loquentis aquae. [quit,  
 At pater infelix, nec iam pater, "Icare !" clamat,  
 70 "Icare," clamat "ubi es, quove sub axe volas ?"  
 "Icare" clamabat, pinnas aspexit in undis.  
 Ossa tegit tellus : aequora nomen habent.

## VII.

## IPHIGENIA.

She is here, thine own, thy long-lost sister,  
Whom great Diana from the altar snatch'd,  
And safely placed here in her sacred fane.—GÖTTE.

## ARGUMENT.

IPHIGENIA, priestess of Diana in the Tauric Chersonese, is about to sacrifice two strangers, according to the inhuman custom of the place, when she discovers that one of them is her brother. She returns with them to Greece.—(EPIST. EX PONTO, III. 2.)

This story is the subject of a play by Euripides, the "*Iphigenia in Tauris*," and also of one of Goethe's masterpieces, under the same name.

*Description of the Altar, and its Attendant Customs.*

EST locus in Scythia, ... Tauros dixere priores...	
Qui Getica longe non ita distat humo ;	123
Hac ego sum terra, patriae nec paenitet, ortus :	134
Consortem Phoebi gens colit illa deam.	
Templa manent hodie vastis innixa columnis,	112
Perque quater denos itur in illa gradus.	p. 148 E
Fama refert illic signum caeleste fuisse,	
Quoque minus dubites, stat basis orba dea :	119b
Araque, quae fuerat natura candida saxi,	
10 Decolor affuso tincta cruore rubet.	
Femina sacra facit taedae non nota iugali,	106 i
Quae superat Scythicas nobilitate nurus ;	116
Sacrifici genus est,—sic instituere priores,	
Advena virgineo caesus ut ense cadat.	{ p. 149 (1) a

*Iphigenia is carried hither by Diana, and made priestess of her temple. Two captives are brought to her for sacrifice.*

Regna Thoans habuit Maeotide clarus in ora	
Nec fuit Euxinis notior alter aquis.	
Sceptra tenente illo liquidas fecisse per auras	125
Nescio quam dicunt Iphigenian iter.	
Quam levibus ventis sub nube per aëra vectam	
20 Creditur his Phoebe deposuisse locis.	



- Praefuerat templo multos ea rite per annos, 107c  
 Invita peragens tristia sacra manu :  
 Cum duo velifera iuvenes venere carina,  
 Presseruntque suo litora nostra pede.  
 Par fuit his aetas et amor, quorum alter Orestes, 107c  
 Alter erat Pylades : nomina fama tenet.  
 Protinus immitem Triviae ducuntur ad aram,  
 Evincti geminas ad sua terga manus. p. 134.  
III. B. 4
- She prepares the sacrifice, but, before completing it, asks of their home, and finding that their city is her own, lets one of them go free, on condition that he carry for her a letter to one of her family.*
- Spargit aqua captos lustrali Graia sacerdos, 113  
 30 Ambiat ut fulvas infula longa comas.  
 Dumque parat sacrum, dum velat tempora vittis, 153 a  
 Dum tardae causas invenit ipsa morae,  
 "Non ego crudelis, iuvenes; ignoscite!" dixit  
 "Sacra suo facio barbariora loco. 145 a  
 Ritus is est gentis. Qua vos tamen urbe venitis? 121c  
 Quove parum fausta puppe petistis iter?"  
 Dixit; et audito patriae pia nomine virgo  
 Consortes urbis comperit esse suae. 132  
 "Alteruter votis" inquit "cadat hostia sacris :  
 40 Ad patrias sedes nuntius alter eat."

*While the two friends quarrel as to who shall go, she writes a letter to her brother—and lo! it is her brother to whom she gives it. Their escape,*

- Ire iubet Pylades carum periturus Orestem :  
 Hic negat; inque vicem pugnat uterque mori. 140 4  
 Exstitit hoc unum, quod non convenerit illis :  
 Cetera par concors et sine lite fuit. 100  
 Dum peragunt pulchri iuvenes certamen amoris,  
 Ad fratrem scriptas exarat illa notas,  
 Ad fratrem mandata dabat, cuique illa dabantur,...  
 Humanos casus aspice!...frater erat.  
 Nec mora, de templo rapiunt simulacra Dianae,  
 50 Clamque per immensas puppe feruntur aquas.  
 Mirus amor iuvenum, quamvis abiere tot anni,  
 In Scythia magnum nunc quoque nomen habet.

## VIII.

## ARION.

Thy skill, Arion!  
 Could humanise the creatures of the sea,  
 When men were monsters.—WORDSWORTH.

## ARGUMENT.

ARION, a minstrel, returning from Sicily to Lesbos, is attacked by the crew of the ship in which he has embarked, who threaten to kill him for his treasure. He obtains a short respite, sings a last song, and jumps overboard; and is carried to land by one of the dolphins which, attracted by his music, are following in the vessel's wake.—(FASTI, II. 83 foll.)

The story is found in Herodotus, i. 24, and is a favourite subject on Greek vases.

*The Power of Arion's Music.*

QUOD mare non novit, quae nescit Ariona tellus? *Æ. 23, note*

Carmine currentes ille tenebat aquas. *112*

Saepe sequens agnam lupus ista voce retentus :

Saepe avidum fugiens restitit agna lupum.

Saepe canes leporesque umbra cubuere sub una,  
 Et stetit in saxo proxima cerva leae : *106 :*

Et sine lite loquax cum Palladis alite cornix

Sedit, et accipitri iuncta columba fuit.

Cynthia saepe tuis fertur, vocalis Arion,

10 Tamquam fraternis obstupuisse modis. *111*

*The attack. Arion asks that he may sound his lyre for the last time.*

Nomen Arionium Siculas impleverat urbes,

Captaque erat lyricis Ausonis ora sonis.

Inde domum repetens puppim conscendit Arion,

Atque ita quaesitas arte ferebat opes.

Forsitan, infelix, ventos undasque timebas :

At tibi nave tua tutius aequor erat. *124 (1)*

Namque gubernator destricto constitit ense,

Ceteraque armata conscia turba manu.

Quid tibi cum gladio? dubiam rege, navita, pinum ;

20 Non haec sunt digitis arma tenenda tuis.

Ille, metu vacuus, " Mortem non deprecor " inquit, *119 b*

" Sed liceat sumpta pauca referre lyra. " *125*

*The rescue.*

Dant veniam, ridentque moram. Capit ille coronam,  
 Quae possit crines, Phoebe, decere tuos : 150

Induerat Tyrio bis tinctam murice pallam :

Reddidit icta suos pollice chorda sonos,

Flebilibus numeris veluti canentia dura

Traiectus pinna tempora cantat olor. 100

Protinus in medias ornatus desilit undas,

30 Spargitur impulsa caerulea puppis aqua ;

Inde... fide maius... tergo delphina recurvo 115

Se memorant oneri supposuisse novo. 106 a

Ille sedens citharamque tenet, pretiumque vehendi, 141 a

Cantat et aequoreas carmine mulcet aquas.

Di pia facta vident ; astris delphina recepit

Iuppiter, et stellas iussit habere novem.

## IX.

## JASON AND MEDEA.

Therein all the famous history  
 Of Jason and Medea was ywrit ;  
 Her mighty charms, her furious loving fit ;  
 Her goodly conquest of the golden fleece ;  
 His falsed faith, and love too lightly fit.  
 SPENSER, *FÆRRIE QUEENE*, ii. 12.

## ARGUMENT.

MEDEA, stirred by the news of Jason's marriage with Creusa, appeals to her husband's memory of all she had done for him in the midst of his perils in Colchis, and asks to be restored to her proper place as his wife.—(HEROIDES, XII.)

The story is told by Ovid in another place (*Metamorphoses*, Bk. VII. ; see STORIES FROM OVID, XVI.—*The Golden Fleece*), and is the subject of one of Euripides' tragedies. The story of Jason's infidelity to Hypsipyle and Medea forms one of the episodes in Chaucer's "*Legende of Goode Women*."

[Medea speaks.] Why did the fates bring the Argo to Colchis ? Why did I not let Jason go unguarded to his fate ?

HEI mihi ! cur umquam iuvenalibus acta lacertis  
 Phrixeam petiit Pelias arbor ovem ?  
 Cur umquam Colchi Magnetida vidimus Argo,  
 Turbaque Phasiacam Graia bibistis aquam ? 180  
 Cur mihi plus aequo flavi placuere capilli 106 3  
 Et decor et linguae gratia ficta tuæ ?  
 Aut semel in nostras quoniam nova puppis arenas  
 Venerat, audaces attuleratque viros,  
 Isset anhelatos non præmedicatus in ignes *Æ. 147, ix. (4)*  
 10 Immemor Aesonides ora que adunca boum,  
 Semina sevisset, totidem sevisset et hostes  
 Et caderet cultu cultor ab ipse suo ! 122 6  
 Quantum perfidiæ tecum, scelerate, perisset, 131  
 Dempta forent capiti quam mala multa meo ! 107

*It is too late to complain, but there is some satisfaction in reproaching you with your crime. You came to Colchis; I fell in love with the handsome stranger, who was not slow to see his advantage.*

- Est aliqua ingrato meritum exprobrare voluptas : 106 a  
 Hac fruar; haec de te gaudia sola feram. 119 a  
 Iussus inexpertam Colchos advertere puppim, 101  
 Intrasti patriae regna beata meae.  
 Hoc illic Medea fui, nova nupta quod hic est;  
 20 Quam pater est illi, tam mihi dives erat. 107 a  
 Hic Ephyren bimarem, Scythia tenuis ille nivosa p. 146, C  
 Omne tenet, Ponti qua plaga laeva iacet.  
 Accipit hospitio iuvenes Aeeta Pelasgos, 113  
 Et premitis pictos corpora Graia toros.  
 Tunc ego te vidi, tunc coepi scire, quis esses. 149  
 Illa fuit mentis prima ruina meae.  
 Et vidi et perii, nec notis ignibus arsi, 113  
 Ardet ut ad magnos pinea taeda deos.  
 Et formosus eras, et me mea fata trahebant.  
 30 Abstulerant oculi lumina nostra tui.  
 Perfide, sensisti; quis enim bene celat amorem?  
 Eminent indicio prodita flamma suo.

*A hard task was laid upon you, to plough with Mars' oxen, and sow the dragons' teeth, and, last of all, to cheat the watchful eyes of the guardian of the fleece.*

- Dicitur interea tibi lex, ut dura ferorum p. 142 (2)  
 Insolito premeres vomere colla boum.  
 Martis erant tauri plus quam per cornua saevi,  
 Quorum terribilis spiritus ignis erat :  
 Aere pedes solidi, praetentaque naribus aera, 119. 106 a  
 Nigra per adflatus haec quoque facta suos.  
 Semina praeterea populos genitura iuberis  
 40 Spargere devota lata per arva manu,  
 Qui peterent natis secum tua corpora telis : 150  
 Illa est agricolae messis iniqua suo. 106 3  
 Lumina custodis, succumbere nescia somno, 140 4  
 Ultimus est aliqua decipere arte labor. 140 2  
 Dixerat Aeetes : maesti consurgitis omnes,  
 Mensaque purpureos deserit alta toros.

*You had little hope then of wedding a Creusa ; but my love spoke for you, and my sister pleaded on your behalf.*

- Quam tibi tunc longe regnum dotale Creusae 106 :  
 Et socer et magni nata Creontis erant ?  
 Tristis abis ; oculis abeuntem prosequor udis,  
 50 Et dixit tenui murmure lingua "vale !" 113  
 Ut positum tetigi thalamo male saucia lectum, 152 II. a  
 Acta est per lacrimas nox mihi, quanta fuit.  
 Ante oculos taurique meos segetesque nefandae,  
 Ante meos oculos pervigil anguis erat. [amorem.  
 Hinc amor, hinc timor est ; ipsum timor auget  
 Mane erat, et thalamo cara recepta soror ;  
 Disiectamque comas adversaque in ora iacentem  
 Invenit, et lacrimis omnia plena meis. 119 b  
 Orat opem Minyis : petit altera, et altera habebat : 107  
 60 Aesonio iuveni quod rogat illa, damus.

*We met by Diana's shrine: you begged my help, and promised me eternal fidelity. I could not resist your plighted troth, and yielded to your prayer.*

- Est nemus et piceis et frondibus ilicis atrum, 111  
 Vix illuc radiis solis adire licet.  
 Sunt in eo... fuerant certe... delubra Dianae :  
 Aurea barbarica stat dea facta manu.  
 Noscis, an exciderunt mecum loca ! Venimus illuc :  
 Orsus es infido sic prior ore loqui,  
 "Ius tibi et arbitrium nostrae fortuna salutis 132  
 Tradidit, inque tua est vitae morsque manu.  
 Perdere posse sat est, siquem iuvet ipsa potestas : 140 :  
 70 Sed tibi servatus gloria maior ero.  
 Per mala nostra precor, quorum potes esse levamen,  
 Per genus et numen cuncta videntis avi,  
 Per triplices vultus arcanaque sacra Dianae,  
 Et si forte aliquos gens habet ista deos :  
 O virgo, miserere mei, miserere meorum : 135  
 Effice me meritis tempus in omne tuum !  
 Quod si forte virum non dedignare Pelasgum,...  
 Sed mihi tam faciles unde meosque deos?...  
 Spiritus ante meus tenues vanescat in auras,  
 80 Quam thalamo, nisi tu, nupta sit ulla meo : 152 III. :

Conscia sit Iuno, sacris praelecta maritis, 106 a  
 Et dea, marmorea cuius in aede sumus !"  
 Haec animum... et quota pars haec sunt ?... movere  
 Simplicis, et dextrae dextra juncta meae. [puellae 106 :  
 Vidi etiam lacrimas. An pars est fraudis in illis ?  
 Sic cito sum verbis capta puella tuis.

*You went through your appointed task, whilst I sat, pale and trembling,  
 to watch the success of my enchantments: and when the fleece was to be  
 won, it was I, the poor, guilty barbarian, who found the means to lull  
 the dragon's eyes to sleep.*

Iungis et aripedes inadusto corpore tauros  
 Et solidam iusso vomere findis humum.  
 Arva venenatis pro semine dentibus imples : 112  
 90 Nascitur et gladios scutaquæ miles habet.  
 Ipsa ego, quae dederam medicamina, pallida sedi,  
 Quam vidi subitos arma tenere viros :  
 Donec terrigenae... facinus mirabile !... fratres 138  
 Inter se strictas conseruere manus. 152 III. :  
 Insopor ecce vigil squamis crepitantibus horrens  
 Sibilat, et torto pectore verrit humum.  
 Dotis opes ubi erant ? ubi erat tibi regia coniux, 107 a  
 Quique maris gemini distinet Isthmos aquas ?  
 Illa ego, quae tibi sum nunc denique barbara facta,  
 100 Nunc tibi sum pauper, nunc tibi visa nocens,  
 Flammea subduxi medicato lumina somno,  
 Et tibi, quae raperes, vellera tuta dedi. 150

*I left my home with you, a stranger, shrinking from no horror, no  
 peril. Would that some one of the many dangers which we escaped had  
 been fatal to us, and brought on us the punishment which we deserved.*

Proditus est genitor, regnum patriamque reliqui,  
 Munus in exilio quodlibet esse tuli.  
 Virginitas facta est peregrini praeda latronis ;  
 Optima cum cara matre relicta soror.  
 At non te fugiens sine me, germane, reliqui :  
 Deficit hoc uno littera nostra loco. [dextra :  
 Quod facere ausa mea est, non audet scribere  
 110 Sic ego, sed tecum, dilaceranda fui. [rem ?  
 Nec tamen extimui, quid enim post illa time-  
 Credere me pelago femina, tamque nocens. 140 :

Numen ubi est ? ubi di ? meritas subeamus in alto,  
 Tu fraudis poenas, credulitatis ego.  
 Compressos utinam Symplegades elisissent, *Æ. 144 B. III.*  
 Nostraque adhaerent ossibus ossa tuis,  
 Aut nos Scylla rapax canibus misisset edendos ! *107 d*  
 Debuit ingratis Scylla nocere viris. [*sorbet, 106 3*]  
 Quaeque vomit totidem fluctus totidemque re-  
*120* Nos quoque Trinacriae supposuisset aquae ! *106 a*

*But we returned safe. Why recount my other crimes ? They were all done in your interest.*

Sospes ad Haemonias victorque reverteris urbes :  
 Ponitur ad patrios aurea lana deos.  
 Quid referam Peliae natas pietate nocentes *111*  
 Caesaque virginea membra paterna manu ?  
 Ut culpent alii, tibi me laudare necesse est, *152 I. 5*  
 Pro quo sum toties esse coacta nocens.

*And now you have the hardihood to send me away, and to contract another marriage. I tried to shut my eyes to what was going on, but at last our own child called my attention to it.*

Ausus es...o ! justo desunt sua verba dolori... *107 & 145 a*  
 Ausus es "Aesonia" dicere "cede domo !" *123*  
 Iussa domo cessi, natis comitata duobus,  
*130* Et, qui me sequitur semper, amore tui.  
 Ut subito nostras Hymen cantatus ad aures  
 Venit, et accenso lampades igne micant,  
 Tibiaque effundit socialia carmina vobis, *104*  
 At mihi funerea flebiliora tuba,  
 Pertimui, nec adhuc tantum scelus esse putabam :  
 Sed tamen in toto pectore frigus erat. [*frequentant.*]  
 Turba ruunt, et "Hymen" clamant, "Hymenae"  
 Quo propior vox haec, hoc mihi peius erat. *118*  
 Diversi flebant servi, lacrimasque tegebant :  
*140* Quis vellet tanti nuntius esse mali ? *Æ. 145, ix (2)*  
 Me quoque, quidquid erat, potius nescire juvabat :  
 Sed tamquam scirem, mens mea tristis erat. *152 I. 6*  
 Quum minor e pueris... lusus studioque videndi  
 Constitit ad geminae limina prima foris... [*son*]  
 "Hinc mihi, mater, abi ! pompam pater" inquit "Ia-  
 Ducit, et adiunctos aureus urguet equos."



*Thus all my magic power proves unavailing. I am able to tame all monsters but one; to soothe everything but my own angry breast.*

Protinus abscissa planxi mea pectora veste,  
 Tuta nec a digitis ora fuere meis.  
 Ire animus mediae suadebat in agmina turbae,  
 150 Sertaque compositis demere rapta comis. 106 3  
 Vix me continui, quin sic laniata capillos 100  
 Clamarem "meus est" iniceremque manus.  
 Laese pater, gaude, Colchi gaudete relict; ;  
 Inferias umbrae fratris habete mei.  
 Deseror, amissis regno patriaque domoque,  
 Coniuge, qui nobis omnia solus erat. 119 (2)  
 Serpentes igitur potui taurosque furentes,  
 Unum non potui perdomuisse virum.  
 Quaeque feros pepuli doctis medicatibus ignes, 112  
 160 Non valeo flammam effugere ipsa meas.  
 Ipsi me cantus herbaeque artesque relinquunt;  
 Nil dea, nil Hecates sacra potentis agunt.  
 Non mihi grata dies; noctes vigilantur amarae,  
 Nec tener in misero pectore somnus habet.  
 Quae me non possum, potui sopire draconem:  
 Utilior cuivis quam mihi cura mea est. 106 3

*Another reaps the fruit of my labours, and, it may be, jeers with you at the ways of the uncouth stranger; but she shall suffer for it.*

Quos ego servavi, paelex amplectitur artus,  
 Et nostri fructus illa laboris habet.  
 Forsitan et, stultae dum te iactare maritae 106 3  
 170 Quaeris et iniustis auribus apta loqui, 153 3  
 In faciem moresque meos nova crimina fingas,  
 Rideat et vitiis laeta sit illa meis.  
 Rideat, et Tyrio iaceat sublimis in ostro:  
 Flebit, et ardore vincet adusta meos!  
 Dum ferrum flammaeque aderunt sucusque veneni, 152 II. 3  
 Hostis Medae nullus inultus erit.

*What appeal can I use to bend you? Children and all-seeing gods plead for me. What I claim is not a favour, such as you asked of me, but a right. The very dowry which I brought you, the fleece which won you fame, your own spared life, are all my gift. If you are deaf to my appeal, worse may come.*

- Quod si forte preces praecordia ferrea tangunt,  
 Nunc animis audi verba minora meis.  
 Tam tibi sum supplex, quam tu mihi saepe fuisti: 106 4  
 180 Nec moror ante tuos procubuisse pedes.  
 Si tibi sum vilis, communes respice natos: 107 a  
 Saeviet in partus dira noverca meos.  
 Et nimium similes tibi sunt, et imagine tangor, 108 1  
 Et quotiens video, lumina nostra madent.  
 Per superos oro, per avitae lumina flammae,  
 Per meritum et natos, pignora nostra, duos:  
 Redde torum, pro quo tot res insana reliqui:  
 Adde fidem dictis, auxiliumque refer.  
 Non ego te imploro contra taurosque virosque,  
 190 Utque tua serpens victa quiescat ope. p. 142(2)  
 Te peto, quem merui, quem nobis ipse dedisti,  
 Cum quo sum pariter facta parente parens.  
 Dos ubi sit, quaeris? campo numeravimus illo, 149  
 Qui tibi laturo vellus arandus erat. 107 d  
 Aureus ille aries villo spectabilis aureo  
 Dos mea: quam dicam si tibi "redde," neges. {p. 144  
 Dos mea tu sospes: dos est mea Graia iuventus: B 11.  
 I nunc, Sisyphias, improbe, confer opes. [tentes,  
 Quod vivis, quod habes nuptam socerumque po-  
 200 Hoc ipsum, ingratus quod potes esse, meum est.  
 Quos equidem actutum... Sed quid praedicere  
 Attinet? ingentes parturit ira minas. [poenam  
 Quo feret ira, sequar: facti fortasse pigebit; 134  
 Et piget infido consuluisse viro. 107  
 Viderit ista deus, qui nunc mea pectora versat,  
 Nescio quid certe mens mea maius agit.

## X.

## ABSYRTUS.

Or fell Medea, when, on Colchicke strand,  
Her brother's bones she scattered all about.

SPENSER, FAERIE QUEENE, V. viii. 47.

## ARGUMENT.

MEDEA, in order to stay her father's pursuit, kills her brother Absyrtus, and scatters his mangled limbs.—(TRISTIA, III. 9.)

*Medea, having put into the coast on the west of the Euxine, is horror-struck at the news that her father is in pursuit.*

Hic quoque sunt igitur Graiae (quis crederet?) {<sup>ℙ. 141,</sup>  
Inter inhumanae nomina barbariae. [urbes,  
Huc quoque Mileto missi venere coloni,  
Inque Getis Graias constituere domos,  
Sed vetus huic nomen, positaque antiquius urbe, 107 c  
Constat ab Absyrti caede fuisse loco.  
Nam rate, quae, cura pugnacis facta Minervae,  
Per non tentatas prima cucurrit aquas,  
Impia desertum fugiens Medea parentem  
10 Dicitur his remos applicuisse vadis. 106 a  
Quem procul ut vidit tumulto speculator ab alto,  
“Hospes, ait, nosco Colchide vela, venit.” 123  
Dum trepidant Minyae, dum solvitur aggere funis, 153 a  
Dum sequitur celeres ancora tracta manus;  
Conscia percussit meritorum pectora Colchis 132  
Ausa atque ausura multa nefanda manu.  
Et, quanquam superest ingens audacia menti, 107 b  
Pallor in attonito virginis ore sedet.

*She sees the need of some delay, and her eyes fall on her brother. She kills him, and, having displayed his head to attract her father's attention, scatters his limbs about the land, that, while her father is collecting them for burial, she may escape.*

Ergo ubi prospexit venientia vela; “Tenemur,  
20 “Et pater est aliqua fraude morandus,” ait. 111

Dum quid agat quaerit, dum versat in omnia {<sup>149</sup>  
Ad fratrem casu lumina flexa tulit. [vultus, {<sup>153</sup>(a)

Cuius ut oblata est praesentia; "Vincimus," in-

"Hic mihi morte sua causa salutis erit." [quit :

Protinus ignari, nec quidquam tale timentis,

Innocuum rigido perforat ense latus.

Atque ita divellit, divulsaque membra per agros

Dissipat, in multis invenienda locis.

Neu pater ignoret, scopulo proponit in alto

30 Pallentesque manus, sanguineumque caput :

Ut genitor luctuque novo tardetur, et artus

Dum legit extinctos, triste moretur iter.

Inde Tomis dictus locus hic, quia fertur in illo

Membra soror fratris consecuisse sui.

## THE LUCKLESS WEDDING.

"Tis past ! the struggle now is o'er  
Which I have borne for thee ;  
A daughter's prayers can bend no more  
Those hearts of cruelty.—SIMPKINSON.

## ARGUMENT.

DANAUS' fifty daughters are compelled to marry their cousins, the sons of Aegyptus, but their father bids them all slay their husbands on the wedding night. Hypermnestra alone disobeys, and spares her husband Lynceus. He escapes, but Hypermnestra is left to encounter her father's wrath.—(HEROIDES, XIV.)

The story is one of those embodied in Chaucer's "Legende of Goode Women."

[Hypermnestra to Lynceus.] I am a prisoner, because I refused to execute my father's demands, but no torture shall make me express regret.

MITTIT Hypermnestra de tot modo fratribus uni ; 104  
Cetera nuptarum crimine turba iacet. 111  
Clausâ domo teneor gravibusque coercita vinclis :  
Est mihi supplicii causa, fuisse piam. 94 a  
Quod manus extimuit iugulo demittere ferrum,  
Sum rea : laudarer, si scelus ausa forem. p. 147.  
Esse ream praestat, quam sic placuisse parenti ; 106 3  
Non piget immunes caedis habere manus. 133  
Me pater igne licet, quem non violavimus, urat, 152 I. 5  
10 Quaeque aderant sacris, tendat in ora faces : 107 b  
Aut illo iugulet, quem non bene tradidit ensem, p. 133 D.  
Ut, qua non cecidit vir nece, nupta cadam :  
Non tamen, ut dicant morientia "paenitet" ora, p. 142 (2)  
Efficiet : non est, quam piget esse piam.  
Paeniteat sceleris Danaum saevasque sorores ; 134  
Hic solet eventus facta nefanda sequi.  
Cor pavet admonitu temeratae sanguine noctis,  
Et subitus dextrae praepedit orsa tremor.  
Quam tu caede putes fungi potuisse mariti, 119 a  
20 Scribere de facta non sibi caede timet.

*I will try to tell the story of that fearful night. We were led to Aegyptus' home, with arms concealed. The marriage feast was over, all had retired to their chambers, and deep silence was around, only broken, to my fancy, by the groans of the dying.*

Sed tamen experiar. Modo facta crepuscula terris,  
 Ultima pars lucis, primaque noctis erat:  
 Ducimur Inachides magni sub tecta Pelasgi,  
 Et socer armatas accipit ipse nurus.  
 Undique collucent praeinctae lampades auro:  
 Dantur in invitos impia tura focos: [vocantes;  
 Vulgus "Hymen, Hymenaeae" vocant: fugit ille  
 Ipsa Iovis coniux cessit ab urbe sua.  
 Ecce mero dubii, comitum clamore frequentes, 111  
 30 Flore novo madidas impediēte comas, 125  
 In thalamos laeti... thalamos, sua busta!...feruntur,  
 Strataque corporibus, funere digna, premunt. 119<sup>a</sup>  
 Iamque cibo vinoque graves somnoque iacebant,  
 Securumque quies alta per Argos erat:  
 Circum me gemitus morientum audire videbar... { p. 9,  
 Et tamen audieram, quodque verebar, erat. note 2.

*I was chilled by the sound; but, cowed by my father's commands, I tried in vain to use the weapon he had given me: fear and love stayed my hands.*

Sanguis abit, mentemque calor corpusque relinquit,  
 Inque novo iacui frigida facta toro.  
 Ut leni zephyro graciles vibrantur aristae,  
 40 Frigida populeas ut quatit aura comas,  
 Aut sic, aut etiam tremui magis. Ipse iacebas,  
 Quaeque tibi dederam vina, soporis erant. p. 139,  
 Excussere metum violenti iussa parentis: C. 4  
 Erigor, et capio tela tremente manu.  
 Non ego falsa loquar, ter acutum sustulit ensem,  
 Ter male sublato recidit ense manus.  
 Admovi iugulo... sine me tibi vera fateri... 106<sup>a</sup>  
 Admovi iugulo tela paterna tuo:  
 Sed timor et pietas crudelibus obstitit ausis, 106 (3)  
 50 Castaque mandatum dextra refugit opus.

*I reasoned the case over with myself: Why not fulfil my father's orders? Nay, why stain my own innocent hands? If they are guilty, what have I done?*

- Purpureos laniata sinus, laniata capillos 100  
 Exiguo dixi talia verba sono, [parentis <sup>p. 134.</sup> iii. B. 4.  
 "Saevus, Hypermnestra, pater est tibi: iussa 107 b  
 Effice: germanis sit comes iste suis. 106 r  
 Femina sum et virgo, natura mitis et annis:  
 Non faciunt molles ad fera tela manus.  
 Quin age, dumque iacet, fortes imitare sorores:  
 Credibile est caesos omnibus esse viros. 107 d  
 Si manus haec aliquam posset committere caedem, { <sup>p. 144.</sup> B. iii.  
 60 Morte foret dominae sanguinolenta suae.  
 Finge viros meruisse mori: quid fecimus ipsae?  
 Quo mihi commissio non licet esse pia? 109  
 Quid mihi cum ferro? quid bellica tela puellae? 107  
 Aptior est digitis lana colusque meis." 106 r

*Then I bade you escape. I remained, and now am imprisoned, because the full tale of death is not accomplished.*

- [quantur  
 Haec ego: dumque queror, lacrimae sua verba se-  
 Deque meis oculis in tua membra cadunt.  
 Dum petis amplexus sopitaque bracchia iactas, 163 a  
 Paene manus telo saucia facta tua est. [bam:  
 Iamque patrem famulosque patris lucemque time-  
 70 Expulerunt somnos haec mea dicta tuos:  
 "Surge age, Belide, de tot modo fratribus unus!  
 Nox tibi, ni properas, ista perennis erit."  
 Territus exurgis: fugit omnis inertia somni;  
 Aspicis in timida fortia tela manu.  
 Quaerenti causam "dum nox sinit, effuge" dixi:  
 Dum nox atra sinit, tu fugis, ipsa moror.  
 Mane erat, et Danaus generos ex caede iacentes  
 Dinumerat: summae criminis unus abes. 107 b  
 Fert male cognatae iacturam mortis in uno,  
 80 Et queritur facti sanguinis esse parum. 131  
 Abstrahor a patriis pedibus, raptamque capillis... 112  
 Haec meruit pietas praemia... carcer habet.

*Nought but grief is left for me. Either rescue me, or come and give me due funeral rites.*

- De fratrum populo pars exiguissima restat :  
 Quique dati leto, quaeque dedere, fleo.  
 Nam mihi quot fratres, totidem periere sorores :  
 Accipiat lacrimas utraque turba meas.  
 En ego, quod vivis, poenae crucianda reservor :  
 Quid fiet sonti, quum rea laudis agar, 107. 133  
 Et consanguineae quondam centesima turbae  
 90 Infelix uno fratre manente cadam. 125  
 At tu, siqua placet, Lynceu, tibi cura sororis, 107 a  
 Quaeque tibi tribui munera, dignus habes,  
 Vel fer opem, vel dede neci, defunctaque vita 119 b  
 Corpora furtivis insuper adde rogis,  
 Et sepeli lacrimis perfusa fidelibus ossa,  
 Sculptaque sint titulo nostra sepulchra brevi,  
 "Exul Hypermnestra...pretium pietatis iniquum...90  
 Quam mortem fratri depulit, ipsa tulit." 108 (s)  
 Scribere plura libet ; sed pondere lapsa catenae 111  
 100 Est manus, et vires subtrahit ipse timor.



XII.  
HERMIONE.

A Spartan marriage tempts the youth :  
He plights Hermione his troth ;  
But soon Orestes, mad with crime,  
And wroth to lose his promised bride,  
Smote Pyrrhus in unguarded time,  
And at the altar-fire he died.—CONINGTON'S *ÆNEID*.

ARGUMENT.

HERMIONE appeals to Orestes to rescue her from Pyrrhus, the son of Achilles, who has carried her off. Her present experiences recall to her her feelings when her mother Helen left her home.—HEROIDES VIII.

[Hermione writes.] *Pyrrhus has carried me off by force, but you are my true husband : do not let such violence be unpunished.*

- PYRRHUS Achillides, animosus imagine patris, 111  
Inclusam contra iusque piumque tenet.  
Quod potui, renui, ne non invita tenerer ;  
Cetera femineae non valere manus.  
“ Quid facis, Aeacide ? non sum sine vindice ” dixi :  
“ Haec tibi sub domino est, Pyrrhe, puella suo.”  
Surdior ille freto clamantem nomen Orestis 124  
Traxit inornatis in sua tecta comis. 115  
Quid gravius capta Lacedaemone serva tulissem, 125  
10 Si raperet Graias barbara turba nurus ?  
Parcius Andromachen vexavit Achaia victrix,  
Quum Danaus Phrygias ureret ignis opes.  
At tu, cura mei si te pia tangit, Oreste, 132 a  
Inice non timidas in tua iura manus.  
An siquis rapiat stabulis armenta reclusis, p. 144.  
B. II.  
Arma feras, rapta coniuge lentus eris ?

*You are bound to rescue me. My father had promised me to Pyrrhus, it is true, but I was already betrothed to you.*

- Nec tu mille rates sinuosaque vela pararis,  
Nec numeros Danai militis : ipse veni ! [rito,  
Sic quoque etiam repetenda tamen : nec turpe ma-  
20 Aspera pro caro bella tulisse toro.  
Quid, quod avus nobis idem Pelopeius Atreus,  
Et, si non esses vir mihi, frater eras ?

- Vir, precor, uxori, frater succurre sorori : 106 3  
 Instant officio nomina bina tuo. 106 a
- Me tibi Tyndaræus, vita gravis auctor et annis,  
 Tradidit : arbitrium neptis habebat avus.
- At pater Aeacidæ promiserat, inscius acti ; 132  
 Plus quoque, qui prior est ordine, possit avus.
- Quum tibi nubebam, nulli mea taeda nocebat : 107 106 (3)  
 30 Si iungar Pyrrho, tu mihi laesus eris. 107 a
- My father cannot but side with you in a cause which is the counterpart of his own. You have a position and rank as high as his, and have shown, though under unkindly conditions, a valour equal to his own.*
- Et pater ignoscet nostro Menelaus amori : 106 (3)  
 Succubuit telis praepetis ipse dei.
- Quem sibi permisit, genero concedet amorem ;  
 Proderit exemplo mater amata suo.
- Tu mihi, quod matri pater est : quas egerat olim  
 Dardanius partes advena, Pyrrhus agit.
- Ille licet patriis sine fine superbiat actis, 152 l. 5  
 Et tu, quae referas, facta parentis habes. 150
- Tantalides omnes ipsumque regebat Achillem :  
 40 Hic pars militiae, dux erat ille ducum. [rentem.
- Tu quoque habes proavum Pelopem Pelopisque pa-  
 Si melius numeres, a Iove quintus eris.
- Nec virtute cares. Arma invidiosa tulisti : 119 5  
 Sed tu quid faceres ? induit illa pater, { p. 141,  
 119 ix. 5
- Materia vellem fortis meliore fuisses,  
 Non lecta est operi, sed data causa tuo.
- Hanc tamen implesti, iuguloque Aegisthus aperto  
 Tecta cruentavit, quae pater ante tuus.
- It is part of my trial that Pyrrhus will carp at your deed.*
- Increpat Aeacides, laudemque in crimina vertit :  
 50 Et tamen aspectus sustinet ille meos.
- Rumpor, et ora mihi pariter cum mente tumescunt,  
 Pectoraque inclusis ignibus usta dolent.
- Hermione coram quisquamne obiecit Oresti, 83  
 Nec mihi sunt vires, nec ferus ensis adest ? 107 5
- Flere licet certe : flendo diffundimus iram, 141 4  
 Perque sinum lacrimae fluminis instar eunt. p. 138, VI. A. 3.
- Has solas habeo semper, semperque profundo ;  
 Hument incultae fonte perenne genae.

*It would seem that the women of our race are destined to be for the spoiler's hand. I remember the misery of my mother's departure, and now I too am equally a prey.*

- Num generis fato, quod nostros errat in annos, 111  
 60 Tantalides matres apta rapina sumus?  
 Non ego fluminei referam mendacia cygni,  
 Nec querar in plumis delituisse Iovem;  
 Qua duo porrectus longe freta distinet Isthmos,  
 Vecta peregrinis Hippodamia rotis;  
 Taenaris Idaeo trans aequora ab hospite rapta  
 Argolicas pro se vertit in arma manus.  
 Vix equidem memini, memini tamen : omnia luctus,  
 Omnia solliciti plena timoris erant. 119 δ  
 Flebat avus Phoebeque soror fratresque gemelli,  
 70 Orabat superos Leda suumque Iovem.  
 Ipsa ego, non longos etiam tum scissa capillos, 100  
 Clamabam "sine me, me sine, mater, abis?"  
 Nam coniunx aberat. Ne non Pelopeia credar,  
 Ecce Neoptolemo praeda parata fui.

*What can be my crime? I have had no mother's care. I did not even know my mother when she returned. I have had but one blessing, my cousin-husband, and now he too is to be taken from me.*

- Quae mea caelestes iniuria fecit iniquos?  
 Quodve mihi miserae sidus obesse querar? { p. 23 note  
 Parva mea sine matre fui : pater arma ferebat : { p. 141, ix.  
 Et duo quum vivant, orba duobus eram. 119 δ  
 Non tibi blanditias primis, mea mater, in annis  
 80 Incerto dictas ore puella tuli :  
 Non ego captavi brevibus tua colla lacertis,  
 Nec gremio sedi sarcina grata tuo :  
 Non cultus tibi cura mei : nec pacta marito 107 α  
 Intravi thalamos matre parante novos. 125  
 Obvia prodieram reduci tibi, ... vera fatebor... 106 α  
 Nec facies nobis nota parentis erat.  
 Te tamen esse Helenam, quod eras pulcherrima,  
 Ipsa requirebas, quae tua nata foret. [sensi : 149  
 Pars haec una mihi, coniunx benecessit Orestes :  
 90 Is quoque, ni pro se pugnet, ademptus erit.

## XIII.

## OENONE.

Mournful Oenone, wandering forlorn  
Of Paris, once her playmate on the hills.—TENNYSON.

## ARGUMENT.

OENONE complains to Paris of his faithlessness. She, a nymph, had condescended to be his wife when he was only a slave, and now is rejected for the worthless Helen.—(HEROIDES, V.)

*This story is the subject of one of Mr. Tennyson's most beautiful poems.*

[Oenone writes.] *You were proud enough of me once as the companion of your rustic life, and swore eternal fidelity to me.*

	NONDUM tantus eras, quum te contenta marito	119 b
	Edita de magno flumine nympha fui.	
	Qui nunc Priamides,... absit reverentia vero...	
	Servus eras : servo nubere nympha tuli.	107
	Saepe greges inter requievimus arbore tecti,	112
	Mixtaque cum foliis praebuilt herba torum.	
	Saepe super stramen fenoque iacentibus alto	107
	Defensa est humili cana pruina casa.	
	Quis tibi monstrabat saltus venatibus aptos,	106 r
10	Et tegetet catulos qua fera rupe suos?	149
	Retia saepe comes maculis distincta tetendi :	
	Saepe citos egi per iuga longa canes.	
	Incisae servant a te mea nomina fagi,	122 b
	Et legor Oenone falce notata tua :	
	Et quantum trunci, tantum mea nomina crescunt :	
	Crescite, et in titulos surgite recta meos.	
	Popule, vive, precor, quae consita margine ripae	
	Hoc in rugoso cortice carmen habes	
	"Quum Paris Oenone poterit spirare relictā,	
20	Ad fontem Xanthi versa recurret aqua."	

*But now all is changed, since the three goddesses submitted their claims to the prize of beauty to your decision.*

- Xanthe, retro propera, versaeque recurrit lymphae !  
 Sustinet Oenonen deseruisse Paris. 140 1  
 Illa dies fatum miserae mihi dixit, ab illa 106 a  
 Pessima mutati coepit amoris hiemps,  
 Qua Venus et Iuno, sumptisque decentior armis  
 Venit in arbitrium nuda Minerva tuum.  
 Attoniti micuere sinus, gelidusque cucurrit,  
 Ut mihi narrasti, dura per ossa tremor. 152  
 Consului... neque enim modice terrebar... anusque 11. 2  
 30 Longaeuosque senes : constitit esse nefas.

*There was great bustle in the ship-yards. Even then, in parting, your old love would not be hushed, and I prayed for your speedy and safe return.*

- Caesa abies, sectaeque trabes, et classe parata. 125  
 Caerula ceratas accipit unda rates.  
 Flesti discedens... hoc saltem parce negare :  
 Praeterito magis est iste pudendus amor... 124 1  
 Et flesti, et nostros vidisti flentis ocellos : 132 b  
 Miscuimus lacrimas maestus uterque suas.  
 Non sic appositis vincitur vitibus ulmus,  
 Ut tua sunt collo brachia nexa meo. 106 1  
 Ah ! quotiens, cum te vento quererere teneri,  
 40 Riserunt comites : ille secundus erat.  
 Oscula dimissae quoties repetita dedisti !  
 Quam vix sustinuit dicere lingua "vare !"   
 Aura levis rigido pendentia lintea malo  
 Suscitatur, et remis eruta canet aqua. 112  
 Prosequor infelix oculis abeuntia vela,  
 Qua licet, et lacrimis humet harena meis.  
 Utque celer venias, virides Nereidas oro : 142 (a)  
 Scilicet ut venias in mea damna celer.

*I anxiously waited for your return, only to see a rival flaunting her power over you before my eyes.*

- Aspicit immensum moles nativa profundum :  
 50 Mons fuit : aequoreis illa resistit aquis : 106 3  
 Hinc ego vela tuae cognovi prima carinae,  
 Et mihi per fluctus impetus ire fuit. 140 1

- Dum moror, in summa fulsit mihi purpura prora. {153<sup>2</sup>  
 Pertimui: cultus non erat ille tuus. {107<sup>a</sup>  
 Fit propior, terrasque cita ratis attigit aura:  
 Femineas vidi corde tremente genas.  
 Non satis id fuerat... quid enim furiosa morabar?...  
 Haerebat gremio turpis amica tuo. 106 r  
 Tunc vero rupique sinus et pectora planxi,  
 60 Et secui madidas ungue rigente genas,  
 Implevique sacram querulis ululatibus Iden;  
 Illuc has lacrimas in mea saxa tuli.  
 Sic Helene doleat, desertaque coniuge ploret, 119 b  
 Quaeque prior nobis intulit, ipsa ferat. 106 a

*When you were poor I was true to you. I never coveted your royal state, but the sceptre would have become my hands as well as hers, and I should have brought no avenging war in my train.*

- Nunc tibi conveniunt quae te per aperta sequantur {106<sup>r</sup>  
 Aequora, legitimos destituantque viros. {150<sup>a</sup>  
 At quum pauper eras armentaque pastor agebas,  
 Nulla nisi Oenone pauperis uxor erat.  
 Non ego miror opes, nec me tua regia tangit,  
 70 Nec de tot Priami dicar ut una nurus.  
 Non tamen ut Priamus nymphae socer esse recuset,  
 Aut Hecubae fuerim dissimulanda nurus.  
 Dignaue sum et cupio fieri matrona potentis:  
 Sunt mihi, quas possint scepra decere, manus; 150  
 Denique tutus amor meus est tibi: nulla parantur 107  
 Bella, nec ultrices advehit unda rates.  
 Tyndaris infestis fugitiva reposcitur armis:  
 Hac venit in thalamos dote superba tuos. 114

*But I have only my own folly to blame. Cassandra warned me of your fickleness, but, like others, I heeded not her warnings.*

- Tu levior foliis, tum quum sine pondere suci 124  
 80 Mobilibus ventis arida facta volant. 111  
 Et minus est in te, quam summa pondus arista,  
 Quae levis assiduis solibus usta rigit.  
 Hoc tua... nam recolo... quondam germana cane-  
 Sic mihi diffusis vaticinata comis, [bat, 115

“ Quid facis, Oenone? Quid harenae semina mandas?  
Non profecturis littora bubus aras.

Graia iuvenca venit, quae te patriamque domumque  
Perdat! io prohibe! Graia iuvenca venit! 150

Dum licet, obscenam ponto demergite puppim!

90 Heu, quantum Phrygii sanguinis illa vehit!” 131

Dixerat: in cursu famulae rapuere furem;

At mihi flaventes dirigere comae.

Ah! nimium miserae vates mihi vera fuisti. 107

Possidet, en, saltus Graia iuvenca meos!

## XIV.

## BRISEIS TO ACHILLES.

The fair Briseis, her whom from thy tent  
He bore away.—HOMER. ILIAD, bk. IX. (LORD DERBY.)

IN this pathetic epistle Briseis complains of the craven way in which  
Achilles has abandoned her, and appeals to be allowed to share his  
return.—(HEROIDES, III.)

*Why do you desert me? Is my love not worth having? I saw all my  
kindred slain before my eyes, but to be yours was full compensation.*

- QUA merui culpa fieri tibi vilis, Achille? 111  
Quo levis a nobis tam cito fugit amor?  
An miseros tristis fortuna tenaciter urget,  
Nec venit inceptis mollior hora meis? 106 3  
Diruta marte tuo Lyrnesia moenia vidi, 112  
Et fueram patriae pars ego magna meae.  
Vidi consortes pariter generisque necisque 127  
Tres cecidisse: tribus, quae mihi, mater erat. 107 c  
Vidi, quantus erat, fusum tellure cruenta,  
10 Pectora iactantem sanguinolenta virum.  
Tot tamen amissis te compensavimus unum: p. 137, D  
Tu dominus, tu vir, tu mihi frater eras.  
Tu mihi, iuratus per numina matris aquosae,  
Utile dicebas ipse fuisse capi...  
Scilicet ut, quamvis veniam dotata, repellas, 152, I 5  
Et mecum fugias, quae tibi dantur, opes.

*It is said that you are going to sail away. It would not be a heavy  
addition to your freight to take me too, as a captive, not as a wife.*

- Quin etiam fama est, quum crastina fulserit Eos,  
Te dare nubiferis lintea velle Notis;  
Quod scelus ut pavidas miserae mihi contigit aures, {107,  
152 II. 2  
20 Sanguinis atque animi pectus inane fuit. 119 b  
Ibis, et... o miseram... cui me, violente, relinquis? {138,  
107  
Quis mihi desertae mite levamen erit?  
Devorer ante, precor, subito telluris hiatu,  
Aut rutilo missi fulminis igne cremer,



- Quam sine me Phthiis canescant aequora remis, { 152.  
 Et videam puppes ire relictas tuas. { 153.  
 Si tibi iam reditusque placent patrique Penates,  
 Non ego sum classi sarcina magna tuae.  
 Victorem captiva sequar, non nupta maritum :  
 30. Est mihi, quae lanas molliat, apta manus. 150

*Let the noblest of Greek matrons be your wife if I may only live in the house. I could put up even with ill-treatment from her to be near you.*

- Inter Achaeïadas longe pulcherrima matres  
 In thalamos coniux ibit eatque tuos,  
 Digna nurus socero, Iovis Aeginaeque nepote, 119 a  
 Cuique senex Nereus prosocer esse velit : 150  
 Nos humiles famulaeque tuae data pensa trahemus,  
 Et minuent plenas stamina nostra colos.  
 Exagitet ne me tantum tua, deprecor, uxor, p. 142, 2  
 Quae mihi nescio quo non erit aequa modo,  
 Neve meos coram scindi patiare capillos,  
 40. Et leviter dicas "haec quoque nostra fuit." { 154  
 Vel patiare licet, dum ne contempta relinquir: { 155. l. 4  
 Hic mihi vae miserae concutit ossa metus. 107

*Why do you hang back from the war? Agamemnon rues his haste, and all Greece prays for your help. Let my added prayers turn the scale.*

- Quid tamen exspectas? Agamemnona paenitet irae, 134  
 Et iacet ante tuos Graecia maesta pedes.  
 Vince animos iramque tuam, qui cetera vincis.  
 Quid lacerat Danaas impiger Hector opes?  
 Arma cape, Aeacide, sed me tamen ante recepta, 125  
 Et preme turbatos Marte favente viros.  
 Propter me mota est, propter me desinat ira :  
 50. Simque ego tristitiae causa modusque tuae. 106 4.  
 Nec tibi turpe puta precibus succumbere nostris;  
 Coniugis Oenides versus in arma prece est. 107 d  
 Res audita mihi, nota est tibi: fratribus orba  
 Devovit nati spemque caputque parens.  
 Bellum erat: ille ferox positus secessit ab armis,  
 Et patriae rigida mente negavit opem. 106 3  
 Sola virum coniux flexit. Felicior illa!  
 At mea pro nullo pondere verba cadunt.

*I will get sent as envoy from the Greeks: old memories must bend you.*

- Sed tibi pro tutis insignia facta placebant,  
 60 Partaque bellando gloria dulcis erat. 141 4  
 An tantum, dum me caperes, fera bella probabas, {152.  
 Cumque mea patria laus tua victa iacet? {III. 1  
 Di melius! validoque, precor, vibrata lacerto  
 Transeat Hectoreum Pelias hasta latus!  
 Mittite me, Danaï: dominum legata rogabo,  
 Multaque mandatis oscula mixta feram. [Ulixes,  
 Plus ego quam Phoenix, plus quam facundus  
 Plus ego quam Teucri... credite!... frater agam.  
 Est aliquid, collum solitis tetigisse lacertis, 140 1  
 70 Praesentique oculos admonuisse sinu.  
 Sis licet immitis, matrisque ferocior undis,  
 Ut taceam, lacrimis comminuere meis. 152 I. 5

*Do rescue me; or, if you are tired of me, let your own sword slay me.  
 But rather show to me the same generosity that you would show to an  
 enemy, and spare my life.*

- Nunc, quoque... sic omnes Peleus pater impleat {p. 141,  
 Sic eat auspiciis Pyrrhus ad arma tuis!... [annos, {IX. 4  
 Respice sollicitam Briseida, fortis Achille,  
 Nec miseram lenta ferreus ure mora.  
 Aut, si versus amor tuus est in taedia nostri, 132 a  
 Quam sine te cogis vivere, coge mori.  
 Utque facis, coges: abiit corpusque colorque;  
 80 Sustinet hoc animae spes tamen una tui: 131  
 Qua si destituor, repetam fratresque virumque, 119 b  
 Nec tibi magnificum femina iussa mori. {p. 132, I. B. 3  
 Cur autem iubeas? Stricto pete corpora ferro: {p. 141,  
 Est mihi, qui fosso pectore sanguis eat. {IX. 5  
 150  
 Me petat ille tuus, qui, si dea passa fuisset, {p. 144  
 Ens in Atridae pectus iturus erat. {B. III  
 Ah! potius serves nostram, tua munera, vitam.  
 Quod dederas hosti victor, amica rogo.  
 Perdere quos melius possis, Neptunia praebent  
 90 Pergama: materiam caedis ab hoste pete.

## XV.

## THE STORY OF EVANDER.

At length they come  
To poor Evander's lowly home.—CONINGTON'S *ÆNEID*.  
And he slow Cacus in a cave of stoon.—CHAUCER, *MONK'S TALE*.

*ARGUMENT.*

EVANDER, a king of Arcadia, being banished from his own country, comes with his mother, Carmentis, to Latium, and settles on the Palatine. There he entertains Hercules on his return from Spain. Cacus, a free-booter on a neighbouring hill (the Aventine), steals Hercules' cattle, and meets with fit punishment.—(FASTI, I. 461, foll.)

Compare with this the account in LIVY i. 7, which connects the story with some later Roman customs.

*Carmentis shares with her son the exile which she had foretold.*

- PROXIMA prospiciet Tithono Aurora relicto      125  
Arcadiae sacrum pontificale deae.  
Te quoque lux eadem, Turni soror, aede recepit,  
Hic ubi Virginea Campus obitur aqua.  
Unde petam causas horum moremque sacrorum? *p. 141, ix.*  
Dirigat in medio quis mea vela freto?  
Ipsa mone, quae nomen habes a carmine ductum,  
Propositoque fave, ne tuus erret honor.      106 3  
Orta prior luna...de se si creditur ipsi...      {p. 148  
10 A magno tellus Arcade nomen habet.      {E. d. c.  
Hic fuit Evander, qui quamquam clarus utroque, 116  
Nobilior sacrae sanguine matris erat,  
Quae simul aethereos animo conceperat ignes,  
Ore dabat pleno carmina vera dei.  
Dixerat haec nato motus instare sibi,      106 a  
Multaque praeterea, tempore nacta fidem.  
Nam juvenis nimium vera cum matre fugatus  
Deserit Arcadium Parrhasiumque larem.

*She comforts her son in his flight by the remembrance that it is fate, and no fault of his, that banishes him, and by the example of others who have shared the same lot.*

- Cui genetrix flenti "Fortuna viriliter" inquit, 106 a  
 20 "Siste, precor, lacrimas!...ista ferenda tibi est. 107 d  
 Sic erat in fatis: nec te tua culpa fugavit,  
 Sed deus; offenso pulsus es urbe deo. 123  
 Non meriti poenam pateris, sed numinis iram;  
 Est aliquid magnis crimen abesse malis. 107 b  
 Conscia mens ut cuique sua est, ita concipit intra  
 Pectora pro facto spemque metumque suo.  
 Nec tamen ut primus maere mala talia passus;  
 Obruit ingentes ista procella viros.  
 Passus idem est Tyriis qui quondam pulsus ab oris  
 30 Cadmus in Aonia constitit exul humo.  
 Passus idem Tydeus et idem Pagasaeus Iason,  
 Et quos praeterea longa referre mora est. 140  
 Omne solum forti patria est, ut piscibus aequor, 107  
 Ut volucris, vacuo quicquid in orbe patet.  
 Nec fera tempestas toto tamen horret in anno,  
 Et tibi...crede mihi!...tempora veris erunt."

*They reach together the mouth of the Tiber, and Carmentis greets their new home, and prophesies its future greatness.*

- Vocibus Evander firmata mente parentis 125  
 Nave secatur fluctus, Hesperiamque tenet. 112  
 Iamque ratem doctae monitu Carmentis in amnem  
 40 Egerat, et Tuscis obuius ibat aquis. 106 a  
 Fluminis illa latus, cui sunt vada iuncta Terenti, 106 i  
 Aspicit et sparsas per loca sola casas.  
 Utque erat, immissis puppim stetit ante capillis, 115  
 Continuitque manum torva regentis iter; {<sup>147</sup>  
 Et procul in dextram tendens sua brachia ripam {<sup>147</sup>  
 Pineae non sano ter pede texta ferit;  
 Neve daret saltum properans insistere terrae, 106 a  
 Vix est Evandri vixque retenta manu.  
 "Di" que "petitorum" dixit "salvete locorum,  
 50 Tuque novos caelo terra datura deos,  
 Fluminaque et fontes, quibus utitur hospita tellus, 119  
 Et nemorum nymphae Naiadumque chori!

- Este bonis avibus visi natoque mihique; 114  
 Ripaque felici tacta sit ista pede!  
 Fallor? an hi fient ingentia moenia colles?  
 Iuraque ab hac terra caetera terra petet?  
 Montibus his olim totus promittitur orbis; 106 2  
 Quis tantum fati credat habere locum?  
 Et iam Dardaniae tangent haec littora pinus;  
 60 Hic quoque causa novi femina Martis erit.  
 Victa tamen vinces, eversaue Troja resurges.  
 Obruet hostiles ista ruina domos.  
 Iam pius Aeneas sacra, et, sacra altera, patrem  
 Afferet: Iliacos excipe, Vesta, deos.  
 Tempus erit, cum vos orbemque tuebitur idem:  
 Et fient ipso sacra colente deo: 125  
 Et penes Augustos patriae tutela manebit. 83  
 Hanc fas imperii frena tenere domum."  
 Talibus ut dictis nostros descendit in annos, 152 II.2  
 70 Substitit in medios praescia lingua sonos.  
 Puppibus egressus Latia stetit exul in herba, 123  
 Felix, exilium cui locus ille fuit!  
 Nec mora longa fuit; stabant nova tecta, nec alter  
 Montibus Ausoniis Arcade maior erat. 124
- Hercules visits Evander on his way from Spain, and loses some of  
 Geryon's cattle. Description of Cacus, the thief.*
- Ecce boves illuc Erytheidas applicat heros  
 Emensus longi claviger orbis iter.  
 Dumque huic hospitium domus est Tegeaea, 107  
 Incustoditae laeta per arva boves. [vagantur  
 Mane erat: excussus somno Tiryntius actor 123  
 80 De numero tauros sentit abesse duos.  
 Nulla videt quaerens taciti vestigia furti;  
 Traxerat aversos Cacus in antra feros,  
 Cacus, Aventinae timor atque infamia silvae, 90  
 Non leve finitimis hospitibusque malum.  
 Dira viro facies, vires pro corpore, corpus  
 Grande: pater monstri Mulciber huius erat.  
 Proque domo longis spelunca recessibus ingens,  
 Abdita, vix ipsis invenienda feris. 107 d  
 Ora super postes affixaue brachia pendent,  
 90 Squalidaque humanis ossibus albet humus. 111

*As Hercules is going away he hears the lowing of the stolen cattle, and traces them to Cacus' cave. He forces his way in, and kills the robber.*

Servata male parte boum Iove natus abibat ;	123
Mugitum rauco furta dedere sono.	115
Accipio revocamen, ait ; vocemque secutus,	
Impia per silvas ultor ad antra venit.	
Ille aditum fracti praestruxerat obice montis :	
Vix iuga movissent quinque bis illud onus :	
Nititur hic humeris (caelum quoque sederat illis,) 112	
Et vastum motu collabefactat onus : [ipsum.	
Quod simul evulsum est, fragor aethera terruit	
100 Ictaque subsedit pondere molis humus.	111
Prima movet Cacus collata proelia dextra ;	125
Remque ferox saxis stipitibusque gerit.	112
Quis ubi nil agitur, patrias male fortis ad artes	
Confugit, et flammās ore sonante vomit.	
Quas quoties proflat, spirare Typhoëa credas,	Æ. 145, ix. 2
Et rapidum Aetnaeo fulgur ab igne iaci.	
Occupat Alcides: adductaque clava trinodis	
Ter quater adversi sedit in ore viri.	
Ille cadit, mixtosque vomit cum sanguine fumos ;	
110 Et lato moriens pectore plangit humum.	

*The foundation of Hercules' altar.*

Immolat ex illis taurum tibi, Iuppiter, unum  
 Victor, et Evandrum ruricolāsque vocat.  
 Constituitque sibi, quae Maxima dicitur, aram,  
 Hic ubi pars Urbis de bove nomen habet.  
 Nec tacet Evandri mater, prope tempus adesce,  
 Hercule quo tellus sit satis usa suo.  
 At felix vates, ut dis gratissima vixit,  
 Possidet hunc Iani sic dea mense diem.

## XVI

## ANNA PERENNA.

And might not Anna tarry near  
 Her Dido's dying bed?  
 You should have bid me share your doom:  
 One pang had borne us to the tomb,  
 One hour the twain had sped.—CONINGTON'S *ÆNEID*.

## ARGUMENT.

*ANNA, sister of Dido, after her sister's death, is driven from her home, and finds a refuge in Malta. Owing to Pygmalion's threats, she is soon again a wanderer, and is cast on the shores of Italy, where Æneas is already established, but by Lavinia's jealousy is forced to flee, and is drowned in the river Numicius.*—(FASTI, III. 523 foll.)

*The festival—a feast of booths, where hard-drinking is the order of the day.*

	IDIBUS est Annae festum geniale Perennae,	120
	Haud procul a ripis, advena Tibri, tuis.	
	Plebs venit, ac virides passim disiecta per herbas	
	Potat, et accumbit cum pare quisque sua.	
	Sub Iove pars durat: pauci tentoria ponunt:	
	Sunt quibus e ramis frondea facta casa est:	
	Pars ubi pro rigidis calamos statuere columnis,	
	Desuper extentas imposuere togas.	
	Sole tamen vinoque calent, annosque precantur,	111
10	Quot sumant cyathos, ad numerumque bibunt.	
	Invenies illic, qui Nestoris ebibat annos,	160
	Quae sit per calices facta Sibylla suos.	
	Illic et cantant, quicquid didicere theatris,	
	Et iactant faciles ad sua verba manus:	
	Et ducunt posito duras crateres choreas,	125
	Cultraque diffusis saltat amica comis.	115
	Cum redeunt, titubant et sunt spectacula volgi,	
	Et fortunatos obvia turba vocat.	
	Occurri nuper: visa est mihi digna relatu	141 6
20	Pompa: senem potum pota trahebat anus.	

*But we must tell who this goddess is. When Aeneas left Dido, and Dido killed herself, Iarbas, her old suitor, invaded Carthage, and drove out the Tyrians.*

- Quae tamen haec dea sit, quoniam rumoribus errat, 149  
 Fabula proposito nulla tacenda meo. 107 d  
 Arserat Aeneae Dido miserabilis igne, 111  
 Arserat exstructis in sua fata rogis :  
 Compositusque cinis, tumulique in marmore carmen  
 Hoc breve, quod moriens ipsa reliquit, erat :  
 PRAEBUIT AENEAS ET CAUSAM MORTIS ET ENSEM  
 IPSA SUA DIDO CONCIDIT USA MANU. 119 a  
 Protinus invadunt Numidae sine vindice regnum,  
 30 Et potitur capta Maurus Iarba domo. ["Elissae  
 Seque memor spretum, "Thalamis tamen" inquit, 142 i.  
 En ego, quem totiens reppulit illa, fruor."  
 Diffugiunt Tyrii, quo quemque agit error, ut olim  
 Amisso dubiae rege vagantur apes. 125

*Amongst the fugitives was Anna, Dido's sister, who found refuge with an old friend, Battus, in Malta. But Pygmalion, her brother, and Dido's ancient foe, threatened him with war if he continued his protection, and Anna was again homeless.*

- Tertia nudandas acceperat area messes, 144 a  
 Inque cavos ierant tertia musta lacus :  
 Pellitur Anna domo, lacrimansque sororia linquit 123  
 Moenia: germanae iusta dat ante suae.  
 Mixta bibunt molles lacrimis unguenta favillae,  
 40 Vertice libatas accipiuntque comas. 123  
 Terque "Vale!" dixit, cineres ter ad ora relatos  
 Pressit, et est illis visa subesse soror. 107 b  
 Nacta ratem comitesque fugae pede labitur aequo,  
 Moenia respiciens, dulce sororis opus. 90  
 Fertilis est Melite sterili vicina Cosyrae 106  
 Insula, quam Libyci verberat unda freti.  
 Hanc petit, hospitio regis confisa vetusto;  
 Hospes opum dives rex ibi Battus erat. 119 b  
 Qui postquam didicit casus utriusque sororis, 152 IL a  
 50 "Haec" inquit "tellus quantulacumque tua est."  
 Et tamen hospitii servasset ad ultima munus!  
 Sed timuit magnas Pygmalionis opes.



Signa recensuerat bis sol sua : tertius ibat  
 Annus, et exilio terra paranda nova est.  
 Frater adest, belloque petit. Rex arma perosus  
 "Nos sumus imbelles, tu fuge sospes !" ait.  
 Iussa fugit, ventoque ratem committit et undis. 106 3  
 Asperior quovis aequore frater erat. 124

*She made for the mouth of the Crathis, a river in Bruttium, but a sudden squall drove her vessel off the shore, and after being tempest-tossed for some time it was stranded near Laurentum.*

Est prope piscosos lapidosi Crathidis amnes 83  
 60 Parvus ager : Cameren incola turba vocat.  
 Illuc cursus erat : nec longius afuit inde,  
 Quam quantum novies mittere funda potest.  
 Vela cadunt primo, et dubia librantur ab aura.  
 "Findite remigio" navita dixit "aquas !" 112  
 Dumque parant torto subducere carbasa lino,  
 Percutitur rapido puppis adunca Noto,  
 Inque patens aequor, frustra pugnante magistro, 125  
 Fertur, et ex oculis visa refugit humus.  
 Assiliunt fluctus, imoque a gurgite pontus  
 70 Vertitur, et canas alveus haurit aquas.  
 Vincitur ars vento, nec iam moderator habenis 119 a  
 Utitur, at votis vix quoque poscit opem.  
 Iactatur tumidas exul Phoenissa per undas,  
 Humidaque opposita lumina veste tegit.  
 Tunc primum Dido felix est dicta sorori, 107 d  
 Et quaecumque aliquam corpore pressit humum.  
 Figitur ad Laurens ingenti flamine litus  
 Puppis, et expositis omnibus hausta perit. 125

*Aeneas finds her rambling on the shore, and first reassures her by telling her that the gods had blamed his delay, and that he had not feared for Dido's life. She accepts and returns his confidence.*

Iam pius Aeneas regno nataque Latini 119  
 80 Auctus erat, populos miscueratque duos.  
 Litore dotali solo comitatus Achate  
 Secretum nudo dum pede carpit iter,

- Aspiciet errantem, nec credere sustinet Annam 140  
 Esse: quid in Latios illa veniret agros? *p. 141, ix. 5*  
 Dum secum Aeneas, "Anna est!" exclamat Achates.  
 Ad nomen voltus sustulit illa suos.  
 Quo fugiat? quid agat? quos terrae quaerat hiatus? *p. 141, ix.*  
 Ante oculos miserae fata sororis erant.  
 Sensit, et adloquitur trepidam Cythereius heros:  
 90 Flet tamen admonitu motus, Elissa, tui. 111  
 "Anna, per hanc iuro, quam quondam audire  
 Tellurem fato prosperiore dari, [solebas 114  
 Perque deos comites, hac nuper sede locatos,  
 Saepe meas illos increpuisse moras.  
 Nec timui de morte tamen: metus abfuit iste.  
 Hei mihi! credibili fortior illa fuit. 124  
 Ne refer: aspexi non illo pectore digna 119 *a*  
 Volnera, Tartareas ausus adire domos.  
 At tu, seu ratio te nostris appulit oris, 106 *a*  
 100 Sive deus, regni commoda carpe mei.  
 Multa tibi memores, nil non debemus Elissae. 106 *3*  
 Nomine grata tuo, grata sororis, eris." 111  
 Talia dicenti... neque enim spes altera restat...  
 Credidit, errores exposuitque suos.

*Aeneas then brings her to his home, and commends her to Lavinia's care, after first telling her story; but Lavinia only sees cause for jealousy and suspicion in the presence of the favoured stranger.*

- Utque domum intravit Tyrios induta paratus, 100  
 Incipit Aeneas... cetera turba silet...  
 "Hanc tibi cur tradam, pia causa, Lavinia coniunx, 149  
 Est mihi: consumpsi naufragus huius opes. 107 *8*  
 Orta Tyro est, regnum Libyca possedit in ora: 123  
 110 Quam precor ut carae more sororis ames." *p. 142, 2.*  
 Omnia promittit, falsumque Lavinia volnus  
 Mente premit tacita, dissimulatque fremens.  
 Donaque cum videat praeter sua lumina ferri  
 Multa palam, mitti clam quoque multa putat.  
 Non habet exactum, quid agat: furialiter odit,  
 Et parat insidias, et cupit ulta mori.

*Anna is warned of her danger by a dream, and flees from the house. She comes to the Numicius on her way, and is absorbed in his stream.*

	Nox erat: ante torum visa est astare sororis	140 4
	Squalenti Dido sanguinolenta coma,	115
	Et "Fuge, ne dubita, maestum fuge" dicere "tec-	
120	Sub verbum querulas impulit aura fores. [tum."	
	Exsilit, et velox humili super arva fenestra	123
	Se iacit: audacem fecerat ipse timor.	
	Quaque metu rapitur, tunica velata recincta	111
	Currit, ut auditis territa dama lupis.	125
	Corniger hanc cupidis rapuisse Numicius undis	
	Creditur, et stagnis occuluisse suis.	
	Sidonis interea magno clamore per agros	
	Quaeritur: apparent signa notaeque pedum.	
	Ventum erat ad ripas: inerant vestigia ripis...	{ p. 143. 107 b
130	Sustinuit tacitas conscius amnis aquas...	
	Ipsa loqui visa est "Placidi sum nympha Numici:	
	Amne perenne latens Anna Perenna vocor."	

*There are, however, other stories to account for this festival and the name of its deity. According to one, this Anna was an old baker woman, who supported the plebs during the secession to the Mons Sacer, and who was honoured on their return with a memorial statue.* [annum:

	Sunt quibus haec Luna est, quia mensibus impleat	152 III
	Pars Themis, Inachiam pars putat esse bovem.	
	Invenies, qui te nymphen Atlantida dicant,	150
	Teque Iovi primos, Anna, dedisse cibos.	104
	Haec quoque, quam referam, nostras pervenit ad	
	Fama: nec a veri dissidet illa fide. [aures	
	Plebs vetus et nullis etiam tunc tuta tribunis	
140	Fugit, et in Sacri vertice montis erat.	
	Iam quoque, quem secum tulerant, defecerat illos	
	Victus et humanis usibus apta Ceres.	106 1
	Orta suburbanis quaedam fuit Anna Bovillis,	121 B
	Pauper, sed munda sedulitatis anus.	123
	Ille, levi mitra canos redimita capillos,	100
	Fingebat tremula rustica liba manu:	
	Atque ita per populum fumantia mane solebat	
	Dividere: haec populo copia grata fuit.	
	Pace domi facta signum posuere perenne,	
150	Quod sibi defectis illa tulisset opem.	

## ROME'S FOUNDING.

## XVII.

Hail ! foster-child of the wondrous nurse !  
Hail ! son of the wondrous sire !

MACAULAY, PROPHECY OF CAEVS.

## ARGUMENT.

ROMULUS and Remus are miraculously born. They make themselves a name among the people, restore their grandfather to his throne, and found a city on the Palatine. While it is building, Remus' haste leads to his death.—(FASTI, III. 11 foll. ; IV. 811 foll.)

With this should be compared the fuller narrative in LIVY i. 3—7.

*Silvia, daughter of Numitor, a Vestal virgin, falls asleep by the river side. Mars sees her, and loves her.*

SILVIA Vestalis (quid enim vetat inde moveri ?)  
Sacra lavaturas mane petebat aquas.  
Ventum erat ad molli declivem tramite ripam: p. 148  
Ponitur e summa fictilis urna coma.  
Fessa resedit humi, ventosque accepit aperto 121 B. b  
Pectore, turbatas restituitque comas.  
Dum sedet, umbrosae salices volucresque canorae 153 a  
Fecerunt somnos et leve murmur aquae.  
Blanda quies furtim victis obrepsit ocellis, 106 a  
10 Et cadit a mento languida facta manus.  
Mars videt hanc, visamque cupit, potiturque 119 a  
Et sua divina furta fefellit ope. [cupita.

*She wakes and tells her dream, a presage of its consequences.*

Languida consurgit, nec scit cur languida surgat, 149  
Et peragit tales arbore nixa sonos : 112  
" Utile sit faustumque, precor, quod imagine somni  
Vidimus : an somno clarius illud erat ?  
Ignibus Iliacis aderam, cum lapsa capillis 107 b  
Decidit ante sacros lanea vitta focos.

	Inde duae pariter, visu mirabile, palmae	141 6
20	Surgunt: ex illis altera maior erat,	
	Et gravibus ramis totum protexerat orbem,	112
	Contigeratque sua sidera summa coma.	
	Ecce meus ferrum patruus molitur in illas.	
	Terreor admonitu, corque timore micat.	111
	Martia picus avis gemino pro stipite pugnant	
	Et lupa: tuta per hos utraque palma fuit."	
	Dixerat, et plenam non firmis viribus urnam	
	Sustulit: implerat, dum sua visa refert.	153 a

*The twins are born. Amulius exposes them in the Tiber.*

	Silvia fit mater: Vestae simulacra feruntur	
30	Virgineas oculis opposuisse manus.	106 a
	Ara deae certe tremuit, pariente ministra,	125
	Et subiit cineres territa flamma suos.	
	Hoc ubi cognovit contemptor Amulius aequi,...	132
	Nam raptas fratri victor habebat opes...	107
	Amne iubet mergi geminos. Scelus unda refugit;	
	In sicca pueri destituuntur humo.	
	Lacte quis infantes nescit crevisse ferino,	119
	Et picum expositis saepe tulisse cibos?	

*The youths, conscious of their origin, take their place as leaders of their fellows, and restore Numitor.*

	Martia ter senos proles adoleverat annos;	102
40	Et suberat flavae iam nova barba comae.	107 b
	Omnibus agricolis armentorumque magistris	
	Iliadae fratres iura petita dabant.	
	Saepe domum veniunt praedonum sanguine laeti:	101 111
	Et redigunt actos in sua rura boves.	
	Ut genus audierunt, animos pater editus auge;	
	Et pudet in paucis nomen habere casis:	
	Romuleoque cadit traiectus Amulius ense;	
	Regnaque longaevo restituantur avo.—	

*They determine to found a city, and settle the question whose name it is to bear by an appeal to augury. The city is founded by Romulus with prayers, and under good omens.*

- Contrahere agrestes et moenia ponere utrique 106 :  
 50 Convenit: ambigitur, moenia ponat uter. 149  
 "Nil opus est" dixit "certamine" Romulus "ullo: 119 a  
 Magna fides avium est: experiamur aves."  
 Res placet: alter adit nemorosi saxa Palati,  
 Alter Aventinum mane cacumen init.  
 Sex Remus, hic volucres bis sex videt ordine: pacto 114  
 Statur, et arbitrium Romulus urbis habet. p. 148  
 Apta dies legitur, qua moenia signet aratro. 150  
 Sacra Palis suberant: inde movetur opus.  
 Fossa fit ad solidum: fruges iaciuntur in ima,  
 60 Et de vicino terra petita solo.  
 Fossa repletur humo, plenaeque imponitur ara, 108 a  
 Et novus accenso fungitur igne focus. 119 a  
 Inde premens stivam designat moenia sulco: 112  
 Alba iugum niveo cum bove vacca tulit.  
 Vox fuit haec regis: "Condenti, Iuppiter, urbem 107 b  
 Et genitor Mavors Vestaque mater, ades!  
 Quosque pium est adhibere deos, advertite cuncti!  
 Auspicius vobis hoc mihi surgat opus. 125 a  
 Longa sit huic aetas dominaeque potentia terrae, 107 c  
 70 Sitque sub hac oriens occiduusque dies."  
 Ille precabatur: tonitru dedit omina laevo  
 Iuppiter, et laevo fulmina missa polo.

*The building proceeds. Romulus gives strict orders that none shall cross the enclosure which he has formed, on pain of death. Remus, in ignorance, jumps in scorn over the low walls, and is slain by Celer. Romulus' grief.*

- Augurio laeti iaciunt fundamina cives, 111  
 Et novus exiguo tempore murus erat.  
 Hoc Celer urget opus, quem Romulus ipse vocarat,  
 "Sint" que, "Celer, curae" dixerat "ista tuae. 108  
 Neve quis aut muros, aut factam vomere fossam  
 Transeat, audentem talia dede neci."  
 Quod Remus ignorans humiles contemnere muros  
 80 Coepit, et "His populus" dicere "tutus erit?"

Nec mora, transiluit: rutro Celer occupat ausum ;  
Ille premit duram sanguinolentus humum.  
Haec ubi rex didicit, lacrimas introrsus obortas  
Devorat, et clausum pectore vulnus habet.  
Flere palam non vult, exemplaue fortia servat,  
"Sic" que "meos muros transeat hostis" ait.  
Dat tamen exequias : nec iam suspendere fletum 140  
Sustinet, et pietas dissimulata patet.  
Osculaque applicuit posito suprema feretro; 108 1  
90 Atque ait, "Invito frater adempte, vale!" 108 3

## XVIII.

## WHAT BECAME OF SILVIA.

The children to the river,  
The mother to the tomb.—MACAULAY.

AN *anxious lover, stayed on his way to visit his mistress by a swollen torrent which he cannot cross, to shame the river-god, tells, amongst others, the story how Anio rescued Silvia when she sought a refuge in her shame.*—(AMORUM, III. 6.)

*The lover addresses the river-god, and threatens him with infamy if he stays his course.*

AMNIS, arundinibus limosas obsite ripas,	100
Ad dominam propero: siste parumper aquas!	
Nec tibi sunt pontes, nec quae sine remigis ictu	107 c
Concava traiecto cymba rudente vehat.	150
Parvus eras, memini, nec te transire refugi,	
Summaque vix talos contigit unda meos.	
Nunc ruis apposito nivibus de monte solutis,	119
Et turpi crassas gurgite volvis aquas.	
Quid properasse iuvat, quid parca dedisse quieti	
10 Tempora, quid nocti conseruisse diem?	106 x
Tu potius, ripis effuse capacibus amnis,...	123
Sic aeternus eas... labere fine tuo!	
Non eris invidiae, torrens, mihi crede, ferendae,	128
Si dicar per te forte retentus amans.	

*River-gods should sympathise with lovers, and help them; for they are not proof against love: witness Inachus and Achelous and Nilus.*

Flumina deberent iuvenes in amore iuvare:	
Flumina senserunt ipsa, quid esset amor.	149
Inachus in Melie Bithynide pallidus isse	
Dicitur et gelidis incaluisse vadis.	
Cornua si tua nunc ubi sint, Acheloë, requiram,	149
20 Herculis irata fracta querere manu;	{P. 144. I.



Nec tanti Calydon, nec tota Aetolia tanti,      128 a  
 Una tamen tanti Deianira fuit.  
 Ille fluens dives septena per ostia Nilus,  
 Qui patriam tantae tam bene celat aquae,  
 Fertur in Euadne collectam Asopide flammam  
 Vincere gurgitibus non potuisse suis.

*Anio, too, to whose banks Silvia came with tearful complaints. He prayed her to stay her tears, and to take him for her mate, promising her all honour.*

Nec te praetereo, qui per cava saxa volutans  
 Tiburis Argei pomifera arva rigas:  
 Silvia cui placuit, quamvis erat horrida cultu,      108 3  
 30 Ungue notata comas, ungue notata genas.      { 100  
 Illa gemens patruique nefas delictaque Martis      { p. 134. B  
 Errabat nudo per loca sola pede.      115  
 Hanc Anien rapidis animosus vidit ab undis,  
 Raucaque de mediis sustulit ora vadis,  
 Atque ita "quid nostras" dixit "teris anxia ripas,  
 Silvia, ab Idaeo Laomedonte genus?      90  
 Quo cultus abiere tui? quid sola vagaris,  
 Vitta nec evinctas impedit alba comas?  
 Quid fles et madidos lacrimis corrumpis ocellos,  
 40 Pectoraque insana plangis aperta manu?      112  
 Ille habet et silices et vivum in pectore ferrum,  
 Qui tenero lacrimas lentus in ore videt.  
 Silvia, pone metus: tibi regia nostra patebit,      106 a  
 Teque colent amnes. Silvia, pone metus.  
 Tu centum aut plures inter dominabere nymphas:  
 Nam centum aut plures flumina nostra tenent.  
 Ne me sperne, precor, tantum, Troiana propago:  
 Munera promissis uberiora feres."      124

*Thrice she tried to flee, but had no strength left. She threw herself into the stream.*

Dixerat. Illa oculos in humum deiecta modestos p. 134 B.  
 50 Spargebat teneros flebilis imbre sinus.  
 Ter molita fugam ter ad altas restitit undas,  
 Currendi vires eripiente metu.      125

- Sera tamen scindens inimico pollice crinem,  
 Edidit indignos ore tremante sonos,  
 "O utinam mea lecta forent patrioque sepulchro  
 Condita, cum poterant virginis ossa legi!" 152 III.  
 Cur, modo Vestalis, taedas invitor ad ulla  
 Turpis et Iliacis infitianda focis? 107 d  
 Quid moror et digitis designor adultera vulgi?  
 60 Desint famosus quae notet ora pudor."  
 Hactenus, et vestem tumidis praetendit ocellis, 106 a  
 Atque ita se in rapidas perdita misit aquas.  
 Supposuisse manus ad pectora lubricus amnis  
 Dicitur, et socii iura dedisse tori.

*If you, says the lover, have ever been guilty of any love, it must have been one to be concealed. I am ashamed to waste words on so mean a stream.*

- Te quoque credibile est aliqua caluisse puella: 111  
 Sed nemora et silvae crimina vestra tegunt.  
 Dum loquor, increvit latis spatiosius undis, 163 a  
 Nec capit admissas alveus altus aquas.  
 Quid mecum, furiose, tibi? quid mutua differs 108 i  
 70 Gaudia? quid coeptum, rustice, rumpis iter?  
 Quid, si legitimum fueres, si nobile flumen, 144  
 Si tibi per terras maxima fama foret? III.  
 Nomen habes nullum, rivis collecte caducis,  
 Nec tibi sunt fontes, nec tibi certa domus. 107 c  
 Fontis habes instar pluviamque nivesque solutas, 123<sup>8</sup> VI.  
 Quas tibi divitias pigra ministrat hiemps. A. 3.  
 Aut lutulentus agis brumali tempore cursus, 120  
 Aut premis arentem pulverulentus humum.  
 Quis te tum potuit sitiens haurire viator?  
 80 Quis dixit grata voce "perennis eas"?  
 Damnosus pecori curris, damnosior agris. 106 3  
 Forsitan haec alios, me mea damna movent.  
 Huic ego... vae demens!... narrabam fluminum  
 Iactasse indigne nomina tanta pudet. [amores?]

## XIX.

## THE STOLEN BRIDES.

We must find  
 An evident calamity, though we had  
 Our wish, which side should win.  
 SHAKSPERE, CORIOLANUS, v. 3.

## ARGUMENT.

THE new people, unable to obtain marriage alliances with the surrounding tribes, carry off the Sabine girls who come to their games. The Sabines make war upon them, but are pacified by the intervention of their daughters, who are already reconciled to their position.—(FASTI, III. 181; and de ARTE AMAT., I. 101.)

See LIVY, I. 9—13.

*The neighbours, in their pride of wealth, despised this lowly colony, and refused to give their daughters in marriage to its inhabitants.*

MOENIA iam stabant, populus angusta futuris,	106 3
Credita sed turbæ tunc nimis ampla suæ.	
Quæ fuerit nostri, si quaeris, regia nati,	149
Aspice de canna straminibusque domum.	
In stipula placidi carpebat munera somni,	
Et tamen ex illo venit in astra toro.	
Iamque loco maius nomen Romanus habebat:	124
Nec coniunx illi, nec socer ullus erat.	107 c
Spernebant generos inopes vicinia dives:	
10 Et male credebar sanguinis auctor ego.	p. 140. B
In stabulis habitasse et oves pavisse nocebat,	
Iugeraque inculti pauca tenere soli.	
Extremis dantur connubia gentibus: at quæ	
Romano vellet nubere, nulla fuit.	107, 150

*The people gather in their simple theatre. In the middle of their games the men mark each his damsel, and rush down upon them.*

Primus sollicitos fecisti, Romule, ludos,	99
Quum iuvit viduos rapta Sabina viros.	
Tunc neque marmoreo pendebant vela theatro,	
Nec fuerant liquido pulpita rubra croco.	
Illic, quas tulerant nemorosa Palatia, frondes	

- 20 Simpliciter positae scena sine arte fuit.  
 In gradibus sedit populus de caespite factis,  
 Qualibet hirsutas fronde tegente comas. 125  
 Respiciunt, oculisque notant sibi quisque puellam 107  
 Quam velit, et tacito pectore multa movent.  
 Dumque rudem praebente modum tibicine Tusco,  
 Ludius aequatam ter pede pulsat humum, 153  
 In medio plausu... plausus tunc arte carebant... 119  
 Rex populo praedae signa petenda dedit.  
 Protinus exsiliunt, animum clamore fatentes,  
 30 Virginibus cupidas iniciuntque manus. 106

*The panic among the maidens.*

- Ut fugiunt aquilas, timidissima turba, columbae,  
 Utque fugit visos agna novella lupos,  
 Sic illae timuere viros sine more ruentes;  
 Constitit in nulla, qui fuit ante, color.  
 Nam timor unus erat, facies non una timoris:  
 Pars laniat crines: pars sine mente sedet:  
 Altera maesta silet: frustra vocat altera matrem:  
 Haec queritur, stupet haec: haec manet, illa  
 Ducuntur raptae, genialis praeda, puellae, [fugit 90  
 40 Et potuit multas ipse decere timor.  
 Siqua repugnarat nimium comitemque negabat, 99  
 Sublatam cupido vir tulit ipse sinu,  
 Atque ita "quid teneros lacrimis corrumpis ocellos?  
 Quod matri pater est, hoc tibi" dixit "ero." 107

*The Sabines prepare to take their revenge, but the war is long delayed. Hersilia calls together her country-women, and proposes that they should interfere.*

- Intumuere Cures et quos dolor attingit idem.  
 Tum primum generis intulit arma socer. [bant, 106  
 Iamque fere raptae matrum quoque nomen habe-  
 Tractaque erant longa bella propinqua mora. 114  
 Conveniunt nuptae dictam Iunonis in aedem:  
 50 Quas inter mea sic est nurus orsa loqui: 140  
 "O pariter raptae,...quoniam hoc commune  
 Non ultra lente possumus esse piae. [tenemus...

Stant acies : sed utra di sint pro parte rogandi, 149  
 Eligite : hinc coniunx, hinc pater arma tenet.  
 Quaerendum est, viduae fieri malimus, an orbae.  
 Consilium vobis forte piumque dabo."  
 Consilium dederat. Parent, crinesque resolvunt,  
 Maestaque funerea corpora veste tegunt. 112

*General reconciliation.*

Iam steterant acies ferro mortique paratae, 106 :  
 60 Iam lituus pugnae signa daturus erat :  
 Quum raptae veniunt inter patresque virosque,  
 Inque sinu natos, pignora cara, tenent. 90  
 Ut medium campi passis tetigere capillis, 115  
 In terram posito procubuerunt genu ; 125  
 Et, quasi sentirent, blando clamore nepotes 152 l. 6  
 Tendebant ad avos brachia parva suos.  
 Qui poterat, clamabat avum, tum denique visum ;  
 Et, qui vix poterat, posse coactus erat. 140  
 Tela viris animique cadunt : gladiisque remotis, 107  
 70 Laudatasque tenent natas ; scutoque nepotem  
 Fert avus : hic scuti dulcior usus erat.

## THE DEATH OF ROMULUS.

The token by his sire impressed  
That marks him out betimes to share  
The heritage of upper air.—CONINGTON'S VIRGIL.

(FASTI, II. 475 foll.)

*Mars claims the return of his son, now that his work is done.*

- PROXIMA lux vacua est : at tertia dicta Quirino. 108  
 Qui tenet hoc nomen, Romulus ante fuit :  
 Sive quod hasta curis priscis est dicta Sabinis, 107 d  
 Bellicus a telo venit in astra deus :  
 Sive suo regi nomen posuere Quirites :  
 Seu quia Romanis iunxerat ille Cures. 106 i  
 Nam pater armipotens postquam nova moenia 152 II.  
 Multaque Romulea bella peracta manu, [vidit  
 "Iuppiter," inquit "habet Romana potentia vires :  
 10 Sanguinis officio non eget illa mei. 119 b  
 Redde patri natum : quamvis intercidit alter,  
 Pro se proque Remo qui mihi restat, erit.  
 'Unus erit, quem tu tolles in caerula caeli'  
 Tu mihi dixisti : sint rata dicta Iovis."  
 Iuppiter annuerat : nutu tremefactus uterque  
 Est polus, et caeli pondera movit Atlas.

*Romulus disappears. The Patres are suspected of foul play.*

- Est locus, antiqui Capreae dixere paludem :  
 Forte tuis illic, Romule, iura dabas.  
 Sol fugit, et remouent subeuntia nubila caelum,  
 20 Et gravis effusis decidit imber aquis.  
 Hinc tonat, hinc missis abruptitur ignibus aether : 112  
 Fit fuga : rex patriis astra petebat equis.  
 Luctus erat, falsaeque patres in crimine caedis :  
 Haesissetque animis forsitan illa fides : p. 144. III

*But Julius Proculus reports that he has seen Romulus, who told him to console the people by the news of his deification.*

Sed Proculus Longa veniebat Iulius Alba, 121 C

Lunaque fulgebat, nec facis usus erat, 119

Cum subito motu sepes tremuere sinistrae ....

Rettulit ille gradus, horrueruntque comae...

Pulcher et humano maior trabeaque decorus

30 Romulus in media visus adesse via,

Et dixisse simul "Prohibe lugere Quirites,

Nec violent lacrimis numina nostra suis.

'Tura ferant, placentque novum pia turba Quirinum, 90

Et patrias artes militiamque colant."

Iussit, et in tenues oculis evanuit auras. 123

Convocat hic populos, iussaue verba refert.

Templa deo fiunt: collis quoque dictus ab illo est, 107

Et referunt certi sacra paterna dies.

## XXI.

## TARQUIN AND LUCRECE.

To save them from false Sextus,  
That wrought the deed of shame.

MACAULAY, HORATIUS.

## ARGUMENT.

THE Roman officers besieging Ardea, after a lively discussion as to the merits of their respective wives, set off to Rome by night to put them to the test. The rest they found keeping idle revel, but Lucretia, wife of Collatinus, was sitting amongst her maidens, weaving a robe for her husband. Sextus Tarquinius, son of the king, who had before shown his guileful character in the capture of Gabii, is smitten with sinful love, and returns secretly to the house of Collatinus. Lucretia, unable to defend herself, sends at once for her father and husband, and makes them swear to avenge her; then, with a dagger that she has concealed, she stabs herself, unable to survive dishonour. The citizens are roused by this crowning insult, and the Tarquins with all their family are banished.—(FASTI II. 685 foll.)

For this story compare LIVY I. 53, 54, 56—59.

Sextus gives a first "taste of his quality" by the capture of Gabii. Pretending to be a fugitive from his home, where he has been cruelly maltreated, he gains an entry into the enemy's city.

	NUNC mihi dicenda est regis fuga. Traxit ab illa	107 d
	Sextus ab extremo nomina mense dies.	
	Ultima Tarquinius Romanæ gentis habebat	
	Regna, vir iniustus, fortis ad arma tamen.	90
	Ceperat hic alias, alias everterat urbes,	
	Et Gabios turpi fecerat arte suos.	113
	Namque trium minimus, proles manifesta Superbi,	
	In medios hostes nocte silente venit.	{ <sup>p. 137.</sup> <sub>C 6</sub>
	Nudarant gladios: "Occidite" dixit "inermem!	
10	Hoc cupiant fratres Tarquiniusque pater,	p. 141, ix. 1
	Qui mea crudeli laceravit verberare terga."	113
	Dicere ut hoc posset, verbera passus erat.	
	Luna fuit: spectant iuvenem, gladiosque recondunt,	
	Tergaque, deducta veste, notata vident.	125
	Flent quoque, et ut secum tueatur bella, precantur.	p. 142 (2)
	Callidus ignaris adnuit ille viris.	106 3



*He then sends to ask his father's instructions, which are given in a parabolic shape.*

Iamque potens misso genitorem appellat amico,	
Perdendi Gabios quod sibi monstret iter.	{ 141 a
Hortus odoratis suberat cultissimus herbis,	{ 149
20 Sectus humum rivo lene sonantis aquae.	100
Illic Tarquinius mandata latentia nati	
Accipit, et virga lilia summa metit.	112
Nuntius ut rediit, decussaue lilia dixit,	
Filius "Agnosco iussa parentis" ait.	
Nec mora, principibus caesis ex urbe Gabina,	
Traduntur ducibus moenia nuda suis.	119 b

*On another occasion the sons of Tarquin, with their cousin, Brutus, are sent to consult the oracle at Delphi, and receive an answer which concerns their own fortunes. Brutus alone reads it aright.*

Ecce, nefas visu, mediis altaribus anguis	141 6
Exit, et extinctis ignibus exta rapit.	
Consulitur Phoebus. Sors est ita reddita, "Matri	
30 Qui dederit princeps oscula, victor erit."	
Oscula quisque suae matri properata tulerunt,	
Non intellecto, credula turba, deo.	125
Brutus erat stulti sapiens imitator, ut esset	{ 132
Tutus ab insidiis, dire Superbe, tuis.	{ 152 a
Ille iacens pronus matri dedit oscula Terrae,	
Creditus offenso procubuisse pede.	{ p. 140,
	{ B. I.

*Afterwards the young princes are with the army before Ardea. They wonder whether their wives are regretting their absence, and Collatinus proposes that they shall take horse and see for themselves how they are occupied.*

Cingitur interea Romanis Ardea signis,	
Et patitur lentas obsidione moras.	111
Dum vacat, et metuunt hostes committere pugnam,	
40 Luditur in castris, otia miles agit.	p. 148.
Tarquinius iuvenis socios dapibusque meroque	113
Accipit: ex illis rege creatus ait:	123
"Dum nos sollicitos pigro tenet Ardea bello,	
Nec sinit ad patrios arma referre deos,	
Ecquid in officio torus est socialis? et ecquid	
Coniugibus nostris mutua cura sumus?"	107
Quisque suam laudat: studiis certamina crescunt,	111
Et fervent multo linguaue corque mero.	

Surgit cui dederat clarum Collatia nomen:

50 "Non opus est verbis, credite rebus!" ait. 119 a

"Nox superest; tollamur equis, Urbemque petamus.  
Dicta placent; frenis impediuntur equi. [mus!"]

*They find the other princesses sitting over the wine cup; but Lucretia is at work in the midst of her maids, and telling of her regrets and fears for her husband.*

Pertulerant dominos: regalia protinus illi  
Tecta petunt; custos in fore nullus erat.

Ecce nunc regis fuis per colla coronis 125

Inveniunt posito pervigilare mero.  
Inde cito passu petitur Lucretia: nebat,  
Ante torum calathi lanaeque mollis erant.

Lumen ad exiguum famulae data pensa trahebant:

60 Inter quas tenui sic ait ipsa sono: [puellae!... 115

"Mittenda est domino... nunc, nunc properate,  
Quam primum nostra facta lacerna manu."

Quid tamen auditis? nam plura audire potestis:

Quantum de bello dicitur esse super?

Postmodo victa cades, melioribus, Ardea, restas, 106 3

Improba, quae nostros cogis abesse viros!

Sint tantum reduces: sed enim temerarius ille

Est meus, et stricto quolibet ense ruit.

Mens abit, et morior, quotiens pugnantis imago

70 Me subit, et gelidum pectora frigus habet."

Desinit in lacrimas, inceptaque fila remittit,

In gremio vultum deposuitque suum.

Hoc ipsum decuit: lacrimae decuere pudicae,

Et facies animo dignaque parque fuit. 119

"Pone metum, venio!" coniux ait. Illa revixit,

Deque viri collo dulce pependit onus.

*Sextus is smitten with her beauty, and after they have retired dwells still upon the picture.*

Interea iuvenis furiatos regius ignes

Concipit, et caeco raptus amore furit. 111

Forma placet, niveusque color, flavique capilli,

80 Quique aderat nulla factus ab arte decor.

Iam dederat cantus lucis praenuntius ales,

Quum referunt iuvenes in sua castra pedem.

Carpitur attonitos absentis imagine sensus 100

Ille; recordanti plura magisque placent. 106 3

Ut solet a magno fluctus languescere flatu,  
 Sed tamen a vento, qui fuit, unda tumet,  
 Sic quamvis aberat placitæ præsentia formæ,  
 Quem dederat præsens forma, manebat amor.

*He returns to Collatia and is hospitably received by the unsuspecting Lucretia; but proves false to all the duties of a guest.*

Exitus in dubio est. "Audebimus ultima!" dixit:  
 90 "Viderit. Audentes forsve deusve iuvat. 149  
 Cepimus audendo Gabios quoque." Talia fatus 141 4  
 Ense latus cinxit, tergaque pressit equi. 112  
 Accipit aerata iuvenem Collatia porta,  
 Condere iam vultus sole parante suos. 125  
 Hostis, ut hospes, init penetralia Collatina:  
 Comiter excipitur; sanguine iunctus erat. 116  
 Quantum animis erroris inest! parat inscia rerum {131, 107 5  
 Infelix epulas hostibus illa suis. 132

*At daybreak Lucretia sends for her father and her husband. On their arrival they find her weeping and in mourning garb, and she tells her story. She cannot pardon herself, however they may pardon, but stabs herself, and falls at her father's feet, showing even in this last act her instinctive delicacy.*

Iamque erat orta dies: passis sedet illa capillis, 115  
 100 Ut solet ad nati mater itura rogam:  
 Grandaevumque patrem fido cum coniuge castris 123  
 Evocat; et posita venit uterque mora.  
 Utque vident habitum, quæ luctus causa, requirunt,  
 Cui parat exequias, quove sit icta malo? 149  
 Illa diu reticet, pudibundaque celat amictu  
 Ora: fluunt lacrimae more perennis aquae.  
 Hinc pater, hinc coniux lacrimas solantur, et orant  
 Indicet, et caeco flentque paventque metu. p. 142 (2)  
 Ter conata loqui, ter destitit: ausaque quarto,  
 110 Non oculos ideo sustulit illa suos.  
 "Hoc quoque Tarquinio debebimus? eloquar," 106  
 "Eloquar infelix dedecus ipsa meum?" [inquit,  
 Dant veniam facto genitor coniuxque coactae;  
 "Quam" dixit "veniam vos datis, ipsa nego."  
 Nec mora, celato fixit sua pectora ferro,  
 Et cadit in patrios sanguinolenta pedes.

Tunc quoque, iam moriens, ne non procumbat<sup>153</sup>  
Respicit: haec etiam cura cadentis erat. [honeste,

*Brutus, who is present, shows that he is wrongly named: holding up the knife, reeking with Lucretia's blood, he swears vengeance on Tarquin's race.*

Brutus adest, tandemque animo sua nomina fallit,  
<sup>120</sup> Fixaque semianimi corpore tela rapit, <sup>123</sup>  
Stillantemque tenens generoso sanguine cultrum  
Edidit impavidos ore minante sonos: <sup>150</sup>  
"Per tibi ego hunc iuro fortem castumque cruorem,  
Perque tuos Manes, qui mihi numen erunt,  
Tarquinius profuga poenas cum stirpe daturum.  
Iam satis est virtus dissimulata diu."  
Illa iacens ad verba oculos sine lumine movit,  
Visaque concussa dicta probare coma.

## XXII.

## THE FABII.

A Fabius rushes like a boar against the shouting chase.  
MACAULAY, VIRGINIA.

## ARGUMENT.

*The whole Fabian clan, consisting of 306 men, took upon themselves the burden of the border war against Veii. At last they are slain by an ambush, and the whole gens would have been extinct, had not one youth, too young to bear arms, been left behind at Rome.—(FASTI, II. 197.)*

*See the story in LIVY II. 48, 49.*

*The clan went out to the Cremera, and there pitched their camp, and at first were successful.*

UNA domus vires et onus susceperat urbis :

Sumunt gentiles arma professa manus :

Egreditur castris miles generosus ab isdem,

E quis dux fieri quilibet aptus erat.

Carmentis portae dextra est via proxima Iano :

Ire per hanc noli, quisquis es : omen habet.

Ut celeri passu Cremeram tetigere rapacem,...

Turbidus hibernis ille fluebat aquis...

Castra loco ponunt, dstrictis ensibus ipsi

10 Tyrrenum valido Marte per agmen eunt.

Non aliter, quam quum Libyca de rupe leones

Invadunt sparsos lata per arva greges,

Diffugiunt hostes, inhonestaque volnera tergo

Accipiunt: Tusco sanguine terra rubet.

*The enemy lay an ambush ; the Fabii fall into the trap.*

Sic iterum, sic saepe cadunt. Ubi vincere aperte

Non datur, insidias armaque tecta parant.

Campus erat : campi clauderant ultima colles

Silvaeque montanas oculere apta feras.

In medio paucos armentaue rara relinquunt,

20 Cetera virgultis abdita turba latet.

{*A.* 140,  
*B.* 2.  
106 1

152 II. 2  
111

131  
{*A.* 140,  
*B.* 2.

Ecce velut torrens undis pluviabilibus auctus,  
 Aut nive, quae Zephyro victa tepente fluit,  
 Per sata perque vias fertur, nec, ut ante solebat,  
 Riparum clausas margine finit aquas :  
 Sic Fabii vallem latis discursibus implent,  
 Quodque vident, sternunt: nec metus alter inest.

*The enemy rush out upon them, and they are slain to a man.*

- Quo ruitis, generosa domus? male creditis hosti. 106 (3)  
 Simplex nobilitas, perfida tela cave!  
 Fraude perit virtus. In apertos undique campos 113  
 30 Proiliunt hostes, et latus omne tenent.  
 Quid faciant pauci contra tot milia fortes? *p. 141, ix. 5*  
 Quidve, quod in misero tempore restet, habent? 150  
 Sicut aper longe silvis Laurentibus actus  
 Fulmineo celeres dissipat ore canes,  
 Mox tamen ipse perit, sic non moriuntur inulti.  
 Volneraque alterna dantque feruntque manu.  
 Una dies Fabios ad bellum miserat omnes :  
 Ad bellum missos perdidit una dies.

*One seedling left.*

- Ut tamen Herculeae superessent semina gentis, *p. 142 (3)*  
 40 Credibile est ipsos consuluisse deos.  
 Nam puer impubes et adhuc non utilis armis 106 3  
 Unus de Fabia gente relictus erat:  
 Scilicet ut posses olim tu, Maxime, nasci,  
 Cui res cunctando restituenda foret. 107 & 150

## XXIII.

## CYBELE'S HOME-BRINGING.

The tower'd Cybele,  
Mother of a hundred gods.—MILTON, *ARCADIES*.

## ARGUMENT.

CYBELE, the "mother of the gods," was not worshipped at Rome till repeated portents drove the people to send for her image from Phrygia. It was brought to the Tiber, but at the river's mouth the vessel refused to move. Claudia proves her purity by drawing it up the stream.—(FASTI, IV. 251.)

For the history see LIVY XXIX. 10, 11, 15.

The Sibylline books bid the Romans send for "the mother." In doubt of their meaning they consult the Delphic oracle, which bids them send to Phrygia.

- CUM Troiam Aeneas Italos portaret in agros, 153 z  
Est dea sacriferas paene secuta rates.  
Sed nondum fatis Latio sua numina posci 107  
Senserat, assuetis substiteratque locis.  
Post, ut Roma potens opibus iam saecula quinque 116  
Vidit, et edomito sustulit orbe caput,  
Carminis Euboici fatalia verba sacerdos  
Inspicit : inspectum tale fuisse ferunt :  
"Mater abest : Matrem iubeo, Romane, requiras. { 154  
10 Quum veniet, casta est accipienda manu." { p. 142 (2)  
Obscurae sortis patres ambagibus errant,  
Quaeve parens absit, quove petenda loco. 149  
Consultur Paean, "Divum" que "arcessite Matrem,"  
Inquit ; "in Idaeo est invenienda iugo."  
*The goddess welcomes the invitation, though the Phrygian king resists.*  
Mittuntur proceres. Phrygiae tunc sceptrata tenebat  
Attalus : Ausoniis rem negat ille viris. 106 z  
Mira canam : longo tremuit cum murmure tellus,  
Et sic est adytis diva locuta suis : 121 B  
"Ipsa peti volui : ne sit mora : mitte volentem.  
20 Dignus Roma locus, quo deus omnis eat." 150

Ille soni terrore pavens "Proficiscere," dixit 111

"Nostra eris: in Phrygios Roma refertur avos."

Protinus innumerae caedunt pineta secures

Illa, quibus fugiens Phryx pius usus erat. 119 a

Mille manus coeunt, et picta coloribus ustis

Caelestum Matrem concava puppis habet.

*She is brought to Italy. The ship reaches the mouth of the Tiber, and all the people go out to welcome it; but the long drought has dried the stream, and the vessel will not move.*

Ostia contigerat, qua se Tiberinus in altum

Dividit et campo liberiore natat.

Omnis eques mixtaque gravis cum plebe senatus

30 Obvius ad Tusci fluminis ora venit.

Procedunt pariter matres nataeque nurusque

Quaeque colunt sanctos virginitate focos. 114

Sedula fune viri contento brachia lassant: 118

Vix subit adversas hospita navis aquas.

Sicca diu fuerat tellus: sitis usserat herbas:

Sedit limoso pressa carina vado.

Quisquis adest operi, plus quam pro parte laborat, 107 b

Adiuvat et fortes voce sonante manus.

Illa velut medio stabilis sedet insula ponto.

40 Attoniti monstro stantque paventque viri.

*Claudia, a lady whose fair fame slander had attacked, appeals to the goddess to vindicate her purity, and is enabled to tow the vessel up the stream.*

Claudia Quinta genus Clausa referebat ab alto; 116

Nec facies impar nobilitate fuit.

Casta quidem, sed non et credita: rumor iniquus

Laeserat, et falsi criminis acta rea est. 133

Cultus, et ornatis varie prodisse capillis, 115

Obfuit; ad rigidos promptaque lingua senes.

Conscia mens recti famae mendacia risit; 132

Sed nos in vitium credula turba sumus.

Haec ubi castarum processit ab agmine matrum,

50 Et manibus puram fluminis hausit aquam,

Ter caput irrorat, ter tollit in aethera palmas;

Quicunque aspiciunt, mente carere putant: 119 c

Summissoque genu, voltus in imagine divae

Figit, et hos edit, crine iacente, sonos: 125



"Supplicis, alma, tuae, genetrix fecunda deorum,  
Accipe sub certa condicione preces.

Casta negor: si tu damnas, meruisse fatebor: p. 140, B. I.

Morte luam poenas, iudice victa dea. 117, 125 "

Sed, si crimen abest, tu nostrae pignora vitae

60 Re dabis: et castas casta sequere manus."

Dixit; et exiguo funem conamine traxit; 113

Mira, sed et scena testificata, loquar! [quando.

Mota dea est, sequiturque ducem, laudatque se-141 (4)

Index laetitiae fertur in astra sonus. 132

*The origin of the yearly washing of Cybele's image in the Almo.*

Fluminis ad flexum veniunt,...Tiberina priores

Atria dixerunt...unde sinister abit.

Nox aderat: querno religant a stipite funem,  
Dantque levi somno corpora functa cibo. 119

Lux aderat: querno solvunt a stipite funem:

70 Ante tamen posito tura dedere foco.

Ante coronatam puppem sine labe iuvencam

Mactarunt, operum coniugique rudem. 132

Est locus, in Tiberim qua lubricus influit Almo,

Et nomen magno perdit ab amne minor.

Illic purpurea canus cum veste sacerdos

Almonis dominam sacraque lavit aquis.

Exululant comites, furiosaque tibia flatur,

Et feriunt molles taurea terga manus.

Claudia praecedit laeto celeberrima voltu,

80 Credita vix tandem teste pudica dea. 125 "

Ipsa sedens plastro porta est invecta Capena; 121 A

Sparguntur iunctae flore recente boves.

Nasica accepit: templi non perstitit auctor;

Augustus nunc est: ante Metellus erat.

## NEW YEAR'S CUSTOMS.

There ancient Saturn holds his place,  
And Janus with his double face.—CONINGTON'S *ÆNEID*.

*ARGUMENT.*

*The god Janus appears to the poet in a vision, and in answer to his questions explains the meaning and origin of many customs which were observed in Rome with the opening year, and in connexion with the worship of Janus.*—(FASTI, I. 65 foll.)

*Good wishes for the opening year: its festivities.*

	IANE biceps, anni tacite labentis origo,	90
	Solus de superis qui tua terga vides,	
	Dexter ades ducibus, quorum secura labore	107 b, 111
	Otia terra ferax, otia pontus habet :	
	Dexter ades patribusque tuis populoque Quirini,	
	Et resera nutu candida templa tuo.	112
	Prospera lux oritur : linguis animisque favete !	
	Nunc dicenda bona sunt bona verba die.	120
	Lite vacent aures, insanaque protinus absint	119 b
10	Iurgia : differ opus, livida turba, tuum.	
	Cernis, odoratis ut luceat ignibus aether,	149
	Et sonet accensis spica Cilissa focis ?	
	Flamma nitore suo templorum verberat aurum,	
	Et tremulum summa spargit in aede iubar.	
	Vestibus intactis Tarpeias itur in arces,	115, p. 148 e
	Et populus festo concolor ipse suo est.	106 i
	Iamque novi praeceunt fasces, nova purpura fulget,	
	Et nova conspicuum pondera sentit ebur.	
	Colla rudes operum praebent ferienda iuvenci,	132
20	Quos aluit campis herba Falisca suis.	
	Iuppiter arce sua totum quum spectet in orbem,	
	Nil nisi Romanum, quod tueatur, habet.	150
	Salve, laeta dies, meliorque revertere semper,	
	A populo rerum digna potente coli.	133, p. 140, B.

*While the poet is pondering on the meaning of Janus' double shape the god appears to him, and offers to solve his difficulties.*

- Quem tamen esse deum te dicam, Iane biformis? p. 141, ix. 5  
 Nam tibi par nullum Graecia numen habet. 106 1  
 Ede simul causam, cur de caelestibus unus  
 Sitque quod a tergo, sitque quod ante, vides?  
 Haec ego quum sumptis agitare mentem tabellis, 153 1  
 30 Lucidior visa est, quam fuit ante, domus.  
 Tunc sacer ancipiti mirandus imagine Ianus  
 Bina repens oculis obtulit ora meis. 106 a  
 Obstupui, sensique metu riguisse capillos, 140 3  
 Et gelidum subito frigore pectus erat. 111  
 Ille tenens baculum dextra clavemque sinistra  
 Edidit hos nobis ore priore sonos:  
 "Disce metu posito, vates operose dierum, 125  
 Quod petis, et voces percipe mente meas.

*As the porter of the heavenly gate, and the guardian of the world, he needs to see in every direction.*

- Quicquid ubique vides, caelum, mare, nubila, terras,  
 40 Omnia sunt nostra clausa patentque manu.  
 Me penes est unum vasti custodia mundi, 83  
 Et ius vertendi cardinis omne meum est. 143  
 Quum libuit Pacem placidis emittere tectis, 123  
 Libera perpetuas ambulat illa vias. 97  
 Sanguine letifero totus miscebitur orbis,  
 Ni teneant rigidae condita bella serae.  
 Praesideo foribus caeli cum mitibus Horis: 106 4  
 It, redit officio Iuppiter ipse meo.  
 Omnis habet geminas, hinc atque hinc, ianua frontes,  
 50 E quibus haec populum spectat, at illa larem.  
 Utque sedens primi vester prope limina tecti 83  
 Ianitor egressus introitusque videt,  
 Sic ego perspicio caelestis ianitor aulae  
 Eoas partes Hesperiasque simul.  
 Ora vides Hecates in tres vertentia partes,  
 Servet ut in ternas compita secta vias.  
 Et mihi, ne flexu cervicis tempora perdam,  
 Cernere non moto corpore bina licet."

*The poet asks why the year should begin with winter, rather than with the opening spring, when everything is vigorous with fresh life. The answer—it begins with the sun.*

- Dixerat : et vultu, si plura requirere vellem, 151  
 60 Difficilem mihi se non fore pactus erat.  
 Sumpsi animum, gratesque deo non territus egi, 103  
 Verbaque sum spectans pauca locutus humum,  
 "Dic, age, frigoribus quare novus incipit annus,  
 Qui melius per ver incipiendus erat ?  
 Omnia tunc florent, tunc est nova temporis aetas,  
 Et nova de gravido palmitis gemma tumet :  
 Et modo formatis operitur frondibus arbor, 112  
 Prodit et in summum seminis herba solum : p. 139 C. 8  
 Et tepidum volucres concentibus aëra mulcent,  
 70 Ludit et in pratis luxuriatque pecus.  
 Tum blandi soles, ignotaque prodit hirundo  
 Et luteum celsa sub trabe figit opus :  
 Tum patitur cultus ager et renovatur aratro :  
 Haec anni novitas iure vocanda fuit."  
 Quaesieram multis : non multis ille moratus  
 Contulit in versus sic sua verba duos :  
 "Bruma novi prima est, veterisque novissima solis ;  
 Principium capiunt Phoebus et annus idem."

*New Year's Day is not a public holiday, lest it should be an omen of an idle year.*

- Postea mirabar, cur non sine litibus esset 149  
 80 Prima dies. "Causam percipe !" Ianus ait.  
 "Tempora commisi nascentia rebus agendis, 106  
 Totus ab auspicio ne foret annus iners.  
 Quisque suas artes ob idem delibat agendo,  
 Nec plus quam solitum testificatur opus."

*Ianus receives the first offerings, just as the porter is fê'd to give access to the house. New year's wishes and new year's bonbons an omen for the year.*

- Mox ego, "Cur, quamvis aliorum numina placem, 152 s  
 Iane, tibi primum tura merumque fero ?"  
 "Ut possis aditum per me, qui limina servo, 152 l. 2  
 Ad quoscumque voles" inquit "habere deos."  
 "At cur laeta tuis dicuntur verba Kalendis, 120  
 90 Et damus alternas accipimusque preces ?"

- Tum deus incumbens baculo, quem dextra gerebat, 106 a  
 "Omina principii" inquit "inesse solent. 107 b  
 Ad primam vocem timidas advertitis aures,  
 Et visam primum consulit augur avem.  
 Templa patent auresque deum, nec lingua caducas  
 Concipit ulla preces, dictaque pondus habent."  
 Desierat Ianus : nec longa silentia feci,  
 Sed tetigi verbis ultima verba meis : 113  
 "Quid volt palma sibi rugosaque carica," dixi  
 100 "Et data sub niveo condita mella cado?"  
 "Omen" ait "causa est, ut res sapor ille sequatur,  
 Et peragat coeptum dulcis ut annus iter."

*The poet's question about the New Year's farthing leads Janus into a digression about the growth of the love of money. In Rome's early days her people and her magistrates were content with simple habits and with simple fare; but now wealth is the measure of everything; the poor man is despised.*

- "Dulcia cur dentur, video : stipsis adice causam, 149  
 Pars mihi de festo ne habet ulla tuo."  
 Risit, et "O quam te fallunt tua saecula," dixit  
 "Qui stipe mel sumpta dulcius esse putas ! 124 a  
 Vix ego Saturno quemquam regnante videbam, 125  
 Cuius non animo dulcia lucra forent. [habendi. 106 b  
 150  
 Tempore crevit amor, qui nunc est summus, 141 a  
 110 Vix ultra, quo iam progrediatur, habet. 150  
 Pluris opes nunc sunt, quam prisci temporis annis, 128 a  
 Dum populus pauper, dum nova Roma fuit :  
 Dum casa Martigenam capiebat parva Quirinum,  
 Et dabat exiguum fluminis ulva torum.  
 Iuppiter angusta vix totus stabat in aede,  
 Inque Iovis dextra fictile fulmen erat.  
 Frondibus ornabant, quae nunc Capitolia gemmis, 112  
 Pascebatque suas ipse senator oves.  
 Nec pudor, in stipula placidam cepisse quietem 140 i  
 120 Et foenum capiti supposuisse fuit. 106 a  
 Iura dabat populis posito modo praetor aratro,  
 Et levis argenti lamina crimen erat.  
 At postquam fortuna loci caput extulit huius,  
 Et tetigit summo vertice Roma deos,

- Creverunt et opes et opum furiosa cupido, 133  
 Et, cum possideant plurima, plura petunt. 152 1.3  
 Quaerere, ut absumant, absumpta requirere certant,  
 Atque ipsae vitiis sunt alimenta vices. 107  
 Sic quibus intumuit suffusa venter ab unda,  
 130 Quo plus sunt potae, plus sitiuntur aquae. 118  
 In pretio pretium nunc est : dat census honores,  
 Census amicitias : pauper ubique iacet.  
 Tu tamen auspicium si sit stipis utile, quaeris,  
 Curque iuvent nostras aera vetusta manus ? 149  
 Aera dabant olim : melius nunc omen in auro est,  
 Victaque concessit prisca moneta novae. 106 4  
 Nos quoque templa iuvant, quamvis antiqua pro- 152 1.5  
 Aurea : maiestas convenit ista deo. [bemus, 106 1  
 Laudamus veteres, sed nostris utimur annis : 119 a  
 140 Mos tamen est aequae dignus uterque coli.' p. 140, B. II.

*The meaning of the figures on the coin thus given. The two-headed figure a symbol of Janus himself; the ship of Saturn's coming to the land.*

- Finierat monitus. Placidis ita rursus, ut ante,  
 Clavigerum verbis alloquor ipse deum :  
 " Multa quidem didici : sed cur navalis in aere  
 Altera signata est, altera forma biceps ?"  
 " Noscere me duplici posses ut imagine," dixit  
 " Ni vetus ipsa dies extenuasset opus. p. 144, B. III  
 Causa ratis superest ; Tuscum rate venit in amnem  
 Ante pererrato falcifer orbe deus.  
 Hac ego Saturnum memini tellure receptum ;  
 150 Caeli tibus regnis a Iove pulsus erat. 123  
 Inde diu genti mansit Saturnia nomen : 107  
 Dicta quoque est Latium terra, latente deo. 125  
 At bona posteritas puppem formavit in aere,  
 Hospitis adventum testificata dei.

*Rome before the city was built: the Janiculum.*

- Ipse solum colui, cuius placidissima laeuvum  
 Radit arenosi Tiberidis unda latus.  
 Hic, ubi nunc Roma est, incaedua silva virebat,  
 Tantaque res paucis pascua bubus erat. 107  
 Arx mea collis erat, quem cultrix nomine nostro  
 160 Nuncupat haec aetas, Ianiculumque vocat.

Tunc ego regnabam, patiens quum terra deorum 133  
 Esset, et humanis numina mixta locis.  
 Nondum Iustitiam facinus mortale fugarat :  
 Ultima de superis illa reliquit humum.  
 Proque metu populum sine vi pudor ipse regebat ;  
 Nullus erat iustis reddere iura labor. 140  
 Nil mihi cum bello : pacem postesque tuebar " 107 b  
 Et clavem ostendens "Haec" ait "arma gero."

*Reasons for the Janus in the Forum. When Tarpeia betrayed the citadel to the Sabines, the god contributed to the repulse of the latter, by causing to burst forth a great stream of water, which swept them away.*

Presserat ora deus. Tunc sic ego nostra resolvi,  
 170 Voce mea voces eliciente dei : 125  
 "Quum tot sint Iani, cur stas sacratus in uno,  
 Hic ubi iuncta foris templa duobus habes?"  
 Ille manu mulcens propexam ad pectora barbam,  
 Protinus Oebalii rettulit arma Tati,  
 Utque levis custos, armillis capta, Sabinos  
 Ad summae tacitos duxerit arcis iter. 149  
 "Inde, velut nunc est, per quem descenditis," inquit  
 "Arduus in valles per fora clivus erat.  
 Et iam contigerant portam, Saturnia cuius  
 180 Dempserat oppositas insidiosa seras.  
 Cum tanto veritus committere numine pugnam,  
 Ipse meae movi callidus artis opus,  
 Oraque, qua pollens ope sum, fontana reclusi,  
 Sumque repentinas eiacularus aquas.  
 Ante tamen madidis subieci sulphura venis, 106 a  
 Clauderet ut Tatío fervidus humor iter. 107  
 Cuius ut utilitas pulsus percepta Sabinis, 152, II. 2  
 Quae fuerat, tuto reddita forma loco est.  
 Ara mihi posita est parvo coniuncta sacello : 106 b  
 190 Haec adolet flammis cum strue farra suis."

*Why Janus is closed in peace and open in war.*

"At cur pace lates, motisque recluderis armis?" 114  
 Nec mora, quaesiti reddita causa mihi est.  
 "Ut populo reditus pateant ad bella profecto,  
 Tota patet dempta ianua nostra sera.

Pace fores obdo, ne qua discedere possit :

Caesareoque diu nomine clausus ero."

Dixit, et attollens oculos diversa tuentes,

Aspexit toto quicquid in orbe fuit.

Pax erat, et vestri, Germanice, causa triumphi,

200 Tradiderat famulas iam tibi Rhenus aquas.

Iane, face aeternos pacem pacisque ministros,

Neve suum, praesta, deserat auctor opus.

*Æ. 142. 2*



## AN AUTOBIOGRAPHY.

But he is weak, both man and boy  
 Hath been an idler in the land,  
 Contented if he might enjoy  
 The things which others understand.—WORDSWORTH.

(TRISTIA, IV. 10.)

*The poet was the second son of an equestrian family, born at Sulmo, B.C. 43.*

ILLE ego qui fuero, tenerorum lusor amorum,	149, 132
Quem legis, ut noris, accipe posteritas.	
Sulmo mihi patria est, gelidis uberrimus undis,	107 & 119
Milia qui novies distat ab Urbe decem.	102
Editus hinc ego sum, nec non ut tempora noris,	
Cum cecidit fato consul uterque pari :	113
Si quid id est, usque a proavis vetus ordinis heres,	
Non modo fortunæ munere factus eques.	
Nec stirps prima fui : genito sum fratre creatus,	125
10 Qui tribus ante quater mensibus ortus erat.	120
Lucifer amborum natalibus affuit idem :	107
Una celebrata est per duo liba dies.	
Haec est armiferae festis de quinque Minervae,	
Quae fieri pugna prima cruenta solet.	111

*He was intended for the law, and for public life, but he could not express himself in prose.*

Protinus excolimur teneri, curaue parentis	111
Imus ad insignes Urbis ab arte viros.	
Frater ad eloquium viridi tendebat ab aevo,	
Fortia verbosi natus ad arma fori.	
At mihi iam puero caelestia sacra placebant,	106
20 Inque suum furtim Musa trahebat opus.	
Saepe pater dixit "Studium quid inutile temptas?"	
Maeonides nullas ipse reliquit opes."	
Motus eram dictis, totoque Helicone relicto	125
Scribere conabar verba soluta modis.	123
Sponte sua carmen numeros veniebat ad aptos,	
Et quod temptabam dicere, versus erat.	

*He lost his brother at the age of twenty. Soon after he entered on public life, but abjured senatorial rank.*

	Interea tacito passu labentibus annis	113
	Liberior fratri sumpta mihique toga est,	107 d
30	Induiturque humeris cum lato purpura clavo,	
	Et studium nobis quod fuit ante, manet.	107 c
	Iamque decem vitae frater geminaverat annos,	
	Quum perit, et coepi parte carere mei.	119 f
	Cepimus et tenerae primos aetatis honores,	
	Deque viris quondam pars tribus una fui.	
	Curia restabat : clavi mensura coacta est :	
	Maius erat nostris viribus illud onus.	124
	Nec patiens corpus, nec mens fuit apta labori,	106
	Sollicitaeque fugax ambitionis eram.	133
	Et petere Aoniae suadebant tuta sorores	140 r
40	Otia, iudicio semper amata meo.	

*He cultivated the friendship of the poets of his youth, and was in turn looked up to by his juniors.*

	Temporis illius colui fovique poetas,	
	Quotque aderant vates, rebar adesse deos.	
	Saepe suas volucres legit mihi grandior aevo,	
	Quaeque necet serpens, quae iuvet herba, Macer.	150
	Saepe suos solitus recitare Propertius ignes,	
	Iure sodalicio qui mihi iunctus erat.	106 r
	Ponticus heroo, Bassus quoque clarus iambis	116
	Dulcia convictus membra fuere mei.	130
	Et tenuit nostras numerosus Horatius aures,	
50	Dum ferit Ausonia carmina culta lyra.	153 a
	Virgilium vidi tantum : nec amara Tibullo	
	Tempus amicitiae fata dedere meae.	
	Successor fuit hic tibi, Galle : Propertius illi :	
	Quartus ab his serie temporis ipse fui.	
	Utque ego maiores, sic me coluere minores,	
	Notaque non tarde facta Thalia mea est.	

*His first poems, love songs. A general favourite, he was cautious in his love passages, and gave no cause for scandal.*

	Carmina cum primum populo iuvenilia legi,	
	Barba resecta mihi bisve semelve fuit.	107 a
	Moverat ingenium totam cantata per Urbem	
60	Nomine non vero dicta Corinna mihi.	

Multa quidem scripsi : sed quae vitiosa putavi,  
 Emendaturis ignibus ipse dedi. [cremavi,  
 Tunc quoque, cum fugerem, quaedam placitura  
 Iratus studio carminibusque meis. 106 3  
 Molle Cupidineis nec inexpugnabile telis 107 d  
 Cor mihi, quodque levis causa moveret, erat. 150  
 Cum tamen hoc essem, minimoque accenderer igni,  
 Nomine sub nostro fabula nulla fuit.

*He was three times married, and had a married daughter, who had children of her own.*

Paene mihi puero nec digna, nec utilis, uxor  
 70 Est data, quae tempus perbreve nupta fuit. 102 1  
 Illi successit, quamvis sine crimine, coniunx, 106 a  
 Non tamen in nostro firma futura toro.  
 Ultima, quae mecum seros permansit in annos,  
 Sustinuit coniunx exulis esse viri. 140  
 Filia me mea, bis prima fecunda iuventa,  
 (Sed non ex uno coniuge,) fecit avum.

*His father's and his mother's death lead him to protest that a blunder, not a crime, was the cause of his banishment.*

Et iam complerat genitor sua fata ; novemque  
 Addiderat lustris altera lustra novem.  
 Non aliter flevi, quam me fleturus adeptum  
 80 Ille fuit. Matri proxima iusta tuli.  
 Felices ambo, tempestiveque sepulti,  
 Ante diem poenae quod periere meae !  
 Me quoque felicem, quod non viventibus illis 138  
 Sum miser, et de me quod doluere nihil !  
 Si tamen extinctis aliquid, nisi nomina, restat, 107  
 Et gracilis structos effugit umbra rogos ;  
 Fama, parentales, si vos mea contigit, umbrae,  
 Et sunt in Stygio crimina nostra foro,  
 Scite, precor, causam (nec vos mihi fallere fas est)  
 90 Errorem iussae, non scelus, esse fugae. 140 3

*At the age of fifty (see note) he was banished from Rome to Tomi, on the west coast of the Euxine: the cause of his exile he conceals.*

Manibus hoc satis est. Ad vos studiosa revertor 107  
 Pectora, qui vitae quaeritis acta meae.  
 Iam mihi canities, pulsus melioribus annis, 125  
 Venerat, antiquas miscueratque comas :

- Postque meos ortus Pisaea vinctus oliva  
 Abstulerat decies praemia victor equus ;  
 Cum maris Euxini positos ad laeva Tomitas  
 Quaerere me laesi Principis ira iubet.  
 Causa meae, cunctis nimium quoque nota, ruinae  
 100 Indicio non est testificanda meo. [centes ?  
 Quid referam comitumque nefas, famulosque no-  
 Ipsa multa tuli non leviora fuga. 124 a  
 Indignata malis mens est succumbere, seque 106 4  
 Praestitit invictam viribus usa suis ; 119 a  
 Oblitusque mei ductaeque per otia vitae, 133  
 Insolita cepi temporis arma manu.  
 Totque tuli casus pelago terraque, quot inter 121 B  
 Occultum stellae conspicuumque polum.  
 Tacta mihi tandem longis erroribus acto 107 & 111  
 110 Iuncta pharetratis Sarmatis ora Getis. 106 1
- In his banishment his consolation is poetry, and the reputation which  
 he already possesses.*
- Hic ego finitimis quamvis circumsoner armis, 152 I. 5  
 Tristia, quo possum, carmine fata levo. 112  
 Quod quamvis nemo est, cuius referatur ad aures, 150  
 Sic tamen absumo decipioque diem.  
 Ergo quod vivo, durisque laboribus obsto, 106 a  
 Nec me sollicitae taedia lucis habent,  
 Gratia, Musa, tibi : nam tu solatia praebes,  
 Tu curae requies, tu medicina venis.  
 Tu dux et comes es : tu nos abducis ab Histro,  
 120 In medioque mihi das Helicone locum.  
 Tu mihi, quod rarum est, vivo sublime dedisti 156 3  
 Nomen, ab exequiis quod dare fama solet.  
 Nec qui detrectat praesentia, Livor iniquo  
 Ullum de nostris dente momordit opus.  
 Nam tulerint magnos cum saecula nostra poetas, 152 I. 5  
 Non fuit ingenio fama maligna meo. [illis 106 3  
 Cumque ego praeponam multos mihi, non minor  
 Dicor et in toto plurimus orbe legor.  
 Si quid habent igitur vatum praesagia veri, 131  
 130 Protinus ut moriar, non ero, terra, tuus. 152 I. 5  
 Sive favore tuli, sive hanc ego carmine famam,  
 Iure tibi grates, candide lector, ago.

## XXVI.

## THE POET'S IMMORTALITY.

But thy eternal summer shall not fade  
 Nor lose possession of that fair thou owest ;  
 Nor shall death brag thou wanderest in his shade  
 When in eternal lines to time thou growest.  
 So long as men can breathe or eyes can see,  
 So long lives this, and this gives life to thee.—SHAKESPEARE.

*Some of Ovid's detractors had accused him of wasting his years in idleness. He replies by showing them how poets live, when all around them dies.—(AMORES, I. 15.)*

*All the pursuits which you praise, the pursuits of the soldier, the lawyer, the statesman, perish: I seek a more lasting fame.*

QUID mihi, Livor edax, ignavos obicis annos      106 a  
 Ingeniique vocas carmen inertis opus ?  
 Non me more patrum, dum strenua sustinet aetas, 153 a  
 Praemia militiae pulverulenta sequi,  
 Nec me verbosas leges ediscere, nec me  
 Ingrato vocem prostituisse foro. [perennis 106 a  
 Mortale est, quod quaeris, opus: mihi fama 107 a  
 Quaeritur, in toto semper ut orbe canar.      p. 142. a

*Who can now touch Homer, or Hesiod, or Pindar, Sophocles, or Aratus, or Menander?*

Vivet Maeonides, Tenedos dum stabit et Ide,      152 II. a  
 10 Dum rapidas Simois in mare volvet aquas.  
 Vivet et Ascræus, dum mustis uva tumebit,  
 Dum cadet incurva falce resecta Ceres.  
 Battiades semper toto cantabitur orbe :  
 Quamvis ingenio non valet, arte valet.      116  
 Nulla Sophocleo veniet iactura cothurno :  
 Cum sole et luna semper Aratus erit.  
 Dum fallax servus, durus pater, improba lena  
 Vivent et meretrix blanda, Menandros erit.

*And as their names have lived, so will those of our own poets.*

- Ennius arte carens animosique Attius oris 119<sup>r</sup>, 128  
 20 Casurum nullo tempore nomen habent.  
 Varronem primamque ratem quae nesciet aetas, p. 23, note  
 Aureaque Aesonio terga petita duci? 107<sup>d</sup>  
 Carmina sublimis tunc sunt peritura Lucreti,  
 Exitio terras cum dabit una dies.  
 Tityrus et fruges Aeneïaque arma legentur,  
 Roma triumphati dum caput orbis erit.  
 Donec erunt ignes arcusque Cupidinis arma,  
 Discentur numeri, culte Tibulle, tui.  
 Gallus et Hesperis et Gallus notus Eois,  
 30 Et sua cum Gallo nota Lycoris erit.

*Their immortality shows that it is best to build for posthumous fame, when envy shall be silenced.*

- Ergo cum silices, cum dens patientis aratri  
 Depereant aevo, carmina morte carent. 119<sup>b</sup>  
 Cedant carminibus reges regumque triumpho, 108<sup>d</sup>  
 Cedat et auriferi ripa benigna Tagi.  
 Vilia miretur vulgus: mihi flavus Apollo  
 Pocula Castalia plena ministret aqua, 119  
 Sustineamque coma metuentem frigora myrtum:  
 Atque ita sollicito multus amante legar.  
 Pascitur in vivis Livor: post fata quiescit,  
 40 Cum suus ex merito quemque tuetur honos.  
 Ergo etiam cum me supremus adederit ignis, 181  
 Vivam, parsque mei multa superstes erit.

## XXVII.

## THE PARROT.

The popinjay, ful of delycacye.

CHAUCER, ASSEMBLY OF FOULES.

*The poet calls upon the whole tribe of birds to lament the parrot's death.*

- PSITTACUS, Eois imitatrix ales ab Indis,  
 Occidit : exequias ite frequenter, aves.  
 Ite, piaë volucres, et plangite pectora pinnis, 112  
 Et rigido teneras ungue notate genas.  
 Horrida pro maestis lanietur pluma capillis,  
 Pro longa resonent carmina vestra tuba.  
 Quod scelus Ismarii quereris, Philomela, tyranni,  
 Expleta est annis ista querella suis ;  
 Alitis in raræ miserum devertere funus :  
 10 Magna, sed antiqui causa doloris Itys.  
 Omnes, quæ liquido libratis in aëre cursus,  
 Tu tamen ante alios, turtur amice, dole.  
 Plena fuit vobis omni concordia vita, 107 b  
 Et stetit ad finem longa tenaxque fides.  
 Quod fuit Argolico iuvenis Phocæus Orestæe,  
 Hoc tibi, dum licuit, psittace, turtur erat.

*All its beauty and its innocence have availed nothing against the common fate.*

- Quid tamen ista fides, quid rari forma coloris,  
 Quid vox mutandis ingeniosa sonis, 113  
 Quid iuvat, ut datus es, nostræ placuisse puellæ ?  
 20 Infelix avium gloria, nempe iaces.

- Tu poteris fragiles pinnis hebetare smaragdos,  
 Tincta gerens rubro Punica rostra croco.  
 Non fuit in terris vocum simulantior ales : 132  
 Reddebas blaeso tam bene verba sono.  
 Raptus es invidia ; non tu fera bella movebas.  
 Garrulus et placidae pacis amator eras.  
 Ecce, coturnices inter sua proelia vivunt,  
 Forsitan et fiant inde frequenter anus.  
 Plenus eras minimo, nec prae sermonis amore  
 30 In multos poteris ora vacare cibos. 100  
 Nux erat esca tibi causaeque papavera somni,  
 Pellebatque sitim simplicis umor aquae.

*It is ever so, "whom the gods love, die young."*

- Vivit edax vultur, ducensque per aëra gyros  
 Miluus, et pluviae graculus auctor aquae :  
 Vivit et armiferae cornix invisita Minervae, 106 3  
 Illa quidem saeculis vix moritura novem.  
 Occidit ille loquax, humanae vocis imago,  
 Psittacus, extremo munus ab orbe datum. 90  
 Optima prima fere manibus rapiuntur avaris,  
 40 Implentur numeris deteriora suis.  
 Tristia Phylacidae Thersites funera vidit :  
 Iamque cinis, vivis fratribus, Hector erat. 125  
 Quid referam timidae pro te pia vota puellae,  
 Vota procelloso per mare rapta noto ?  
 Septima lux aderat, non exhibitura sequentem,  
 Et stabat vacuo iam tibi Parca colo. 115  
 Nec tamen ignavo stupuerunt verba palato :  
 Clamavit moriens lingua "Corinna, vale !"

*The Birds' Paradise.*

- Colle sub Elysio nigra nemus ilice frondet, 119  
 50 Udaque perpetuo gramine terra virescit.  
 Siqua fides dubiis, volucrum locus ille piarum 127  
 Dicitur, obscae quo prohibentur aves.



Illic innocui late pascuntur olores,  
Et vivax phoenix, unica semper avis.  
Explicat ipsa suas ales Iunonia pinnas,  
Oscula dat cupido blanda columba mari.  
Psittacus has inter nemorali sede receptus

121 B.

Convertit volucres in sua verba pias.

Ossa tegit tumulus, tumulus pro corpore magnus,

60 Quo lapis exiguus par sibi carmen habet

"Colligor ex ipso dominae placuisse sepulchro.

p. 140 B.

Ora fuere mihi plus ave docta loqui."

## XXVIII.

## THE DANGERS OF THE SEA.

Be true,  
Ye winds of ocean, and the midland sea,  
Wafting your charge to fair Parthenope.—WORDSWORTH.

*A voyage of Corinna's leads the poet to dwell on the perils of the sea: he looks forward, half anxiously, to a joyous meeting when the voyage is over.*—(AMORES, II. 11.)

*If only Argo had been wrecked, men would not again have gone to sea. The wonders of the shore are enough for a maiden to know.*

PRIMA malas docuit, mirantibus aequoris undis, 125  
Peliaco pinus vertice caesa vias, 121 B.  
Quae concurrentes inter temeraria cautes  
Conspiciam fulvo vellere vexit ovem. 111  
O utinam, nequis remo freta longa moveret,  
Argo funestas pressa bibisset aquas ! #.144. B. III.  
Ecce, fugit notumque torum sociosque penates,  
Fallacesque vias ire Corinna parat. [timebo  
Quid tibi... me miserum!... Zephyros Eurosque {107<sup>a</sup>,  
10 Et gelidum Borean egelidumque Notum? {128  
Non illic urbes, non tu mirabere silvas;  
Una est iniusti caerulea forma maris.  
Nec medius tenues conchas pictosque lapillos  
Pontus habet: bibuli litoris illa mora est. 127  
Litora marmoreis pedibus signate, puellae:  
Hactenus est tutum: cetera caeca via est.

*She should be content to hear of storms, which make even the sturdy sailor anxious. It is safer to lounge in one's boudoir than to face them.*

Et vobis alii ventorum proelia narrent,  
Quas Scylla infestet, quasve Charybdis aquas, 149  
Et quibus emineant violenta Ceraunia saxis,  
20 Quo lateant Syrtes magna minorque sinu.  
Haec alii referant: at vos quod quisque loquetur,  
Credite: credenti nulla procella nocet. 106 3

Sero respicitur tellus, ubi fune soluto 145

Currit in immensum panda carina salum,  
Navita sollicitus quia ventos horret iniquos,  
Et prope tam letum, quam prope cernit aquam.

Quod si concussas Triton exasperet undas,  
Quam tibi sit toto nullus in ore color! p. 143. B. II.

Tum generosa voces fecundae sidera Ledaë,

30 Et "felix," dicas "quem sua terra tenet!"

Tutius est fovisse torum, legisse libellos,  
Threïciam digitis increpuisse lyram.

*Yet, if you should meet with storms, may the gods of the sea protect you, and bring you safely home. Your lover will be waiting your return, ready to believe any horrors that you may relate.*

At si vana ferunt volucres mea dicta procellae,  
Aequa tamen puppi sit Galatea tuæ. 106 3

Vestrum crimen erit talis iactura puellae,  
Nereïdesque deae Nereïdumque pater.

Vade memor nostri, vento reditura secundo: 133

Impleat illa tuos fortior aura sinus.

Tum mare in haec magnus proclinet litora Nereus, { p. 147.  
ix. 4

40 Huc venti spirent, huc agat aestus aquas.

Ipsa roges, Zephyri veniant in lintea soli, 154

Ipsa tua moveas turgida vela manu.

Primus ego aspiciam notam de litore puppim,

Et dicam "nostros advehit illa deos":

Excipiamque humeris, et multa sine ordine carпам

Oscula: pro reditu victima vota cadet.

Inque tori formam molles sternentur harenae,

Et tumulus mensae quilibet instar erit.

Illic apposito narrabis multa Lyaeo: 145

50 Paene sit ut mediis obruta navis aquis, 149

Dumque ad me properas, neque iniquae tempora 153 3

Nec te praecipites extimuisse Notos. [noctis

Omnia pro veris credam, sint ficta licebit. 152, I. 5

Cur ego non votis blandiar ipse meis? 106 3

Haec mihi quamprimum caelo nitidissimum alto

Lucifer admisso tempora portet equo.

## XXIX.

## THE POET'S BANISHMENT.

Good heaven ! what sorrows gloom'd that parting day,  
That call'd them from their native walls away ;  
When the poor exiles, every pleasure past,  
Hung round the bowers, and fondly look'd their last.

GOLDSMITH, DESERTED VILLAGE.

## ARGUMENT.

*The poet tells the story of his departure from Rome, and the parting from wife and friends.*—(TRIST, I. 3.)

*Even now the recollection calls tears to my eyes. My departure was hurried ; nothing but sorrow and grief was around me, as I took leave of my wife and my household.*

- CUM subit illius tristissima noctis imago,  
Quae mihi supremum tempus in urbe fuit ; 107 a  
Cum repeto noctem, qua tot mihi cara reliqui,  
Labitur ex oculis nunc quoque gutta meis.  
Iam prope lux aderat, qua me discedere Caesar  
Finibus extremae jusserat Ausoniae. 123  
Nec mens, nec spatium fuerat satis apta paranti ; 106 3  
Torpuerant longa pectora nostra mora. 111  
Non mihi servorum, comitis non cura legendi, 132  
10 Non aptae profugo vestis opisve fuit.  
Non aliter stupui, quam qui Iovis ignibus ictus 112  
Vivit, et est vitae nescius ipse suae. 133  
Ut tamen hanc animo nubem dolor ipse removit, 152 2. 1  
Et tandem sensus convalescere mei ;  
Alloquor extremum maestos abiturus amicos,  
Qui modo de multis unus et alter erant.  
Uxor amans flentem flens acrius ipsa tenebat,  
Imbre per indignas usque cadente genas. 125  
Nata procul Libycis aberat diversa sub oris,  
20 Nec poterat fati certior esse mei. 132  
Quocumque aspiceres, luctus gemitusque sonabant,  
Formaque non taciti funeris intus erat.

Femina virque meo, pueri quoque funere maerent :  
 Inque domo lacrimas angulus omnis habet.  
 Si licet exemplis in parvo grandibus uti, 119 a  
 Haec facies Troiae, cum caperetur, erat.

*I offered my last prayer to my country's gods, that they would clear my name, my wife joining in bootless requests.*

Iamque quiescebant voces hominumque canum-  
 Lunaque nocturnos alta regebat equos. [que,  
 Hanc ego suspiciens et ab hac Capitolia cernens,  
 30 Quae nostro frustra iuncta fuere lari, 106 a  
 "Numina vicinis habitantia sedibus," inquam  
 "Iamque oculis numquam templa videnda meis, 107 d  
 Dique relinquendi, quos urbs tenet alta Quirini,  
 Este salutati tempus in omne mihi!  
 Et quamquam sero clipeum post vulnere sumo,  
 Attamen hanc odiis exonerate fugam,  
 Caelestique viro, quis me deceperit error, 149  
 Dicite: pro culpa ne scelus esse putet.  
 Ut quod vos scitis, poenae quoque sentiat auctor,  
 40 Placato possum non miser esse deo."  
 Hac prece adoravi superos ego: pluribus uxor,  
 Singultu medios impediens sonos.  
 Illa etiam ante lares passis prostrata capillis 115  
 Contigit extinctos ore tremante focos,  
 Multaque in adversos effudit verba penates  
 Pro deplorato non valitura viro.

*In vain my friends tried to hasten my departure; the night was far spent, but I could not tear myself away.*

Iamque morae spatium nox praecipitata negabat,  
 Versaque ab axe suo Parrhasis arctos erat.  
 Quid facerem? blando patriae retinebar amore: p. 141. ix. 5  
 50 Ultima sed iussae nox erat illa fugae.  
 Ah! quotiens aliquo dixi properante "Quid urges?  
 Vel quo festines ire, vel unde, vide!" 149  
 Ah! quotiens certam me sum mentitus habere  
 Horam, propositae quae foret apta viae. 150  
 Ter limen tetigi, ter sum revocatus, et ipse  
 Indulgens animo pes mihi tardus erat. 106 3, 107 a

- Saepe vale dicto rursus sum multa locutus,  
 Et quasi discedens oscula summa dedi.  
 Saepe etiam mandata dedi, meque ipse fefelli,  
 60 Respiens oculis pignora cara meis. [inquam  
 Denique "Quid propero? Scythia est, quo mittimur,"  
 "Roma relinquenda est: utraque iusta mora est.  
 Uxor in aeternum vivo mihi viva negatur,  
 Et domus et fidae dulcia membra domus,  
 Quosque ego fraterno dilexi more sodales,  
 O mihi Thesea pectora iuncta fide!  
 Dum licet, amplectar: numquam fortasse licebit  
 Amplius: in lucro est quae datur hora mihi."  
 Nec mora, sermonis verba imperfecta relinquo,  
 70 Complectens animo proxima quaeque meo.

*At last the dawn appeared. 'Mid the mourning of friends my wife  
 begged to share my exile.*

- Dum loquor et flemus, caelo nitidissimus alto, 153  
 Stella gravis nobis, Lucifer ortus erat.  
 Dividor haud aliter, quam si mea membra relin- 144.I.  
 Et pars abrumpi corpore visa suo est. [quam, 123  
 Sic doluit Mettus tunc, cum in contraria versos  
 Ultiores habuit proditiōis equos. 132  
 Tum vero exoritur clamor gemitusque meorum,  
 Et feriunt maestae pectora nuda manus.  
 Tum vero coniunx, humeris abeuntis inhaerens, 106  
 80 Miscuit haec lacrimis tristitia dicta suis:  
 "Non potes avelli: simul, ah! simul ibimus" inquit:  
 "Te sequar et coniunx exulis exul ero.  
 Et mihi facta via est: et me capit ultima tellus: 107  
 Accedam profugae sarcina parva rati.  
 Te iubet a patria discedere Caesaris ira,  
 Me pietas: pietas haec mihi Caesar erit."  
 Talia temptabat, sicut temptaverat ante,  
 Vixque dedit victas utilitate manus.

*I tore myself away. My wife gave way to her grief.*

- Egredior (sive illud erat sine funere ferri)  
 90 Squalidus immissis hirta per ora comis. 115  
 Illa dolore mei tenebris narratur obortis 132  
 Semianimis media procubuisse domo:

Utque resurrexit, foedatis pulvere turpi  
Crinibus, et gelida membra levavit humo;  
Se modo, desertos modo complorasse Penates;  
Nomen et erepti saepe vocasse viri:  
Nec gemuisse minus, quam si nataeve meumve  
Vidisset structos corpus habere rogos: p. 144. B. III.  
Et voluisse mori, et moriendo ponere sensus:  
100 Respectuque tamen non posuisse mei. 111 132\*  
Vivat; et absentem, quoniam sic Fata tulerunt,  
Vivat, et auxilio sublevet usque suo.

## OVID'S EXILE AND ITS CONSOLATIONS.

Weep not over poet's wrong,  
Mourn not his mischances ;  
Sorrow is the source of song  
And of gentle fancies.

*Mid all the perils of a border-land, where neither life nor property is safe, it is some consolation to write. If the verses are imperfect, it is the fault of the circumstances under which they are composed.*—(TRISTIA, IV. 1.)

*I cheer myself with song, like the ditcher or the bargeman, the shepherd with his sheep, or the maiden at her loom.*

- SI qua meis fuerint, ut erunt, vitiosa libellis ;  
Excusata suo tempore, lector, habe. 111  
Exsul eram : requiesque mihi, non fama, petita est : 107 a  
Mens intenta suis ne foret usque malis.  
Hoc est, cur cantet vinctus quoque compede fossor, 149  
Indocili numero cum grave mollit opus :  
Cantet et innitens limosae pronus arenae, 106 a  
Adverso tardam qui trahit amne ratem :  
Quique refert pariter lentos ad pectora remos,  
10 In numerum pulsa brachia versat aqua.  
Fessus ut incubuit baculo, saxove resedit  
Pastor, arundineo carmine mulcet oves.  
Cantantis pariter, pariter data pensa trahentis  
Fallitur ancillae decipiturque labor.  
Fertur et abducta Lyrnesside tristis Achilles  
Haemonia curas attenuasse lyra.  
Quum traheret sylvas Orpheus et dura canendo  
Saxa, bis amissa conjuge maestus erat.  
Me quoque Musa levat Ponti loca jussa petentem ;  
20 Sola comes nostrae perstitit illa fugae. 132

*The Muse alone fears none of the dangers which surround me. She has been my bane, it is true; but now I am in her power, and I cannot give her up.*

Sola nec insidias, nec iter, nec Thracia tela,  
Nec mare, nec ventos barbariemque timet.



- Scit quoque, cum perii, quis me deceperit error, 149  
 Et culpam in facto, non scelus, esse meo.  
 Scilicet hoc ipso nunc aequa, quod obfuit ante,  
 Cum mecum adiuncti criminis acta rea est.  
 Non equidem vellem, quoniam nocitura fuerunt, *P. 141. IX. 1*  
 Pieridum sacris imposuisse manum, 106 *a*  
 Sed nunc quid faciam? vis me tenet ipsa sororum,  
 30 Et carmen demens carmine laesus amo.  
 Sic nova Dulichio lotos gustata palato  
 Illo, quo nocuit, grata sapore fuit.  
 Nos quoque delectant, quamvis nocuere, libelli:  
 Quodque mihi telum vulnera fecit, amo.

*This may be madness, but there is reason in it; for that which wounded  
 can also heal, or at least enable me to forget the wound.*

- Forsitan hoc studium possit furor esse videri: *P. 141. IX.*  
 Sed quiddam furor hic utilitatis habet.  
 Semper in obtutu mentem vetat esse malorum, 132  
 Praesentis casus immemoremque facit. 133  
 Utque suum Bacche non sentit saucia vulnus,  
 40 Dum stupet Edonis exululata iugis,  
 Sic ubi mota calent viridi mea pectora thyrsos,  
 Altior humano spiritus ille malo est:  
 Ille nec exilium, Scythici nec litora ponti,  
 Ille nec iratos sentit habere deos. 140 *3*  
 Utque soporiferae biberem si pocula Lethes,  
 Temporis adversi sic mihi sensus abest.  
 Iure deas igitur veneror mala nostra levantes,  
 Sollicitae comites ex Helicone fugae. [*deorum*  
 Sint, precor, hae saltem faciles mihi: namque  
 50 Cetera cum magno Caesare turba facit.

*My fate grows no lighter by use. I miss the freedom of the city. The  
 daily fear of Scythian raids is grievous to one who was never a soldier.*

- Nec tamen, ut veni, levior fortuna malorum est, 152. II. 1.  
 Huc quoque sunt nostras fata secuta vias.  
 Hic quoque cognosco natalis stamina nostri,  
 Stamina de nigro vellere facta mihi.  
 Utque nec insidias capitisque pericula narrem,  
 Vera quidem, veri sed graviora fide:

- Vivere quam miserum est inter Bessosque Getasque  
 Illum, qui populi semper in ore fuit!  
 Quam miserum est, porta vitam muroque tueri,  
 60 Vixque sui tutum viribus esse loci!  
 Aspera militiae iuvenis certamina fugi,  
 Nec nisi lusura movimus arma manu.  
 Nunc senior gladioque latus scutoque sinistram,  
 Canitiem galeae subicioque meam. 106 a  
 Nam dedit e specula custos ubi signa tumultus,  
 Induimus trepida protinus arma manu.  
 Hostis, habens arcus imbutaque tela veneno,  
 Saevus anhelanti moenia lustrat equo.  
 Utque rapax pecudem, quae non se texit ovili,  
 70 Per sata, per silvas fertque trahitque lupus:  
 Sic, siquem nondum portarum sepe receptum  
 Barbarus in campis repperit hostis, agit.

*Yet, while poetry soothes me, I have no critic here to correct my mistakes,  
 and much that I write I burn; so the reader must make allowances.*

- Hic ego sollicitae iaceo novus incola sedis:  
 Heu nimium fati tempora lenta mei! 138  
 Et tamen ad numeros antiquaque sacra reverti  
 Sustinet in tantis hospita Musa malis!  
 Sed neque cui recitem, quisquam est, mea carmina, 150  
 Auribus accipiat verba Latina suis [nec qui  
 Ipse mihi...quid enim faciam?...scriboque legoque,  
 80 Tutaeque iudicio littera nostra suo est.  
 Quum vice mutata quid sim fuerimque recordor, 149  
 Et tulerit quo me casus, et unde, subit;  
 Sæpe manus demens, studiis irata malignis, 106 b  
 Misit in arsuros carmina nostra focos.  
 Atque ita de multis, quoniam non multa supersunt  
 Cum venia facito, quisquis es, ista legas. p. 142. 2.

## XXXI.

## TOMI, THE PLACE OF OVID'S EXILE.

To distant climes, a dreary scene,  
Where half the convex world intrudes between.  
Far different there from all that charmed before,  
The various terrors of that horrid shore.

GOLDSMITH'S DESERTED VILLAGE.

*He is in the midst of barbarians, defended by the Danube in summer; but when winter comes wind and snow make the place unendurable.—*  
(TRIST, III. 10.)

- SIGUIS adhuc istic meminit Nasonis adepti, 133  
Et superest sine me nomen in Urbe meum,  
Suppositum stellis numquam tangentibus aequor 106 a  
Me sciat in media vivere barbarie.  
Sauromatae cingunt, fera gens, Bessique Getaeque,  
Quam non ingenio nomina digna meo! 119  
Dum tamen aura tepet, medio defendimur Histro:  
Ille suis liquidus bella repellit aquis,  
At cum tristic hiems squalentia protulit ora,  
10 Terraque marmoreo candida facta gelu est,  
Dum vetat et Boreas et nix habitare sub Arcto,  
Tum liquet, has gentes axe tremente premi.  
Nix iacet, et iactam nec sol pluviaeve resolvunt,  
Indurat Boreas perpetuamque facit. 99  
Ergo ubi delicuit nondum prior, altera venit,  
Et solet in multis bima manere locis.  
Tantaque commoti vis est Aquilonis, ut altas 152 a  
Aequet humo turres tectaque rapta ferat.

*The frost is intense. The very Danube becomes a highway; the very sea is frozen over.*

- Pellibus et sutis arcent mala frigora braccis,  
20 Oraque de toto corpore sola patent.  
Saepe sonant moti glacie pendente capilli,  
Et nitet inducto candida barba gelu.

- Nudaque consistunt, formam servantia testae,  
 Vina, nec hausta meri, sed data frusta bibunt  
 Quid loquar, ut vincti concrescant frigore rivi, 149  
 Deque lacu fragiles effodiantur aquae?  
 Ipse papyrifero qui non angustior amne 123  
 Miscetur vasto multa per ora freto,  
 Caeruleos ventis latices durantibus, Hister  
 30 Congelat et tectis in mare serpit aquis.  
 Quaque rates ierant, pedibus nunc itur, et undas *Æ. 143. F. (a)*  
 Frigore concretas ungula pulsat equi:  
 Perque novos pontes subter labentibus undis 125  
 Ducunt Sarmatici barbara plaustra boves.  
 Vix equidem credar: sed quum sint praemia falsi  
 Nulla, ratam debet testis habere fidem.  
 Vidimus ingentem glacie consistere pontum, 119  
 Lubricaque immotas testa premebat aquas.  
 Nec vidisse sat est: durum calcavimus aequor  
 40 Undaque non udo sub pede summa fuit.  
 Si tibi tale fretum quondam, Leandre, fuisset, *Æ. 144*  
 Non foret angustae mors tua crimen aquae.  
 Tum neque se pandi possunt delphines in auras  
 Tollere: conantes dura coercet hiems.  
 Et quamvis Boreas iactatis insonet alis, 152 I. 5  
 Fluctus in obsessio gurgite nullus erit,  
 Inclusaeque gelu stabunt, ut marmore puppes,  
 Nec poterit rigidas findere remus aquas.  
 Vidimus in glacie pisces haerere ligatos,  
 50 Sed pars ex illis tunc quoque viva fuit.

*A chance like this brings the wandering tribes of the North across the Danube to depopulate the land.*

- Sive igitur nimii Boreae vis saeva marinas,  
 Sive redundatas flumine cogit aquas,  
 Protinus, aequato siccis Aquilonibus Histro,  
 Invehitur celeri barbarus hostis equo:  
 Hostis equo pollens longeque volante sagitta 116  
 Vicinam late depopulatur humum.  
 Diffugiunt alii, nullisque tuentibus agros 125  
 Incustoditae diripiuntur opes:  
 Ruris opes parvae, pecus et stridentia plaustra,  
 60 Et quas divitias incola pauper habet.

Pars agitur vinctis post tergum capta lacertis,  
 Respicens frustra rura laremque suum:  
 Pars cadit hamatis misere confixa sagittis:  
 Nam volucris ferro tinctile virus inest. 107 c  
 Quae nequeunt secum ferre aut abducere, perdunt,  
 Et cremat insontes hostica flamma casas.

*Even in peace there is no security—the whole is a bare bleak country without culture.*

[belli,

Tunc quoque, cum pax est, trepidant formidine 111  
 Nec quisquam presso vomere sulcat humum.  
 Aut videt, aut metuit locus hic, quem non videt,  
 70 Cessat iners rigido terra relictâ situ. [hostem:  
 Non hic pampinea dulcis latet uva sub umbra,  
 Nec cumulant altos fervida musta lacus.  
 Poma negat regio: nec haberet Acontius, in quo  
 Scriberet hic dominae verba legenda suae.  
 Aspiceres nudos sine fronde, sine arbore, campos:  
 Heu loca felici non adeunda viro! 107 d  
 Ergo tam late pateat cum maximus orbis,  
 Haec est in poenam terra reperta meam?

## XXXII.

## ELEGY ON TIBULLUS.

Oh! weep for Adonais! though our tears  
Thaw not the frost which binds so dear a head. —SHELLEY.

(AMORES, III. 9.)

*Tibullus is dead. Love and beauty mourn.*

- MEMNONA si mater, mater ploravit Achillem,  
Et tangunt magnas tristia fata deas,  
Flebilis indignos, Elegeia, solve capillos.  
Ah! nimis ex vero nunc tibi nomen erit! 107  
Ille tui vates operis, tua fama, Tibullus  
Ardet in exstructo, corpus inane, rogo.  
Ecce, puer Veneris fert eversamque pharetram  
Et fractos arcus et sine luce facem.  
Aspice, demissis ut eat miserabilis alis,  
10 Pectoraque infesta tundat aperta manu.  
Excipiunt lacrimas sparsi per colla capilli,  
Oraque singultu concutiente sonant.  
Fratris in Aeneae sic illum funere dicunt  
Egressum tectis, pulcher Iule, tuis. 123  
Nec minus est confusa Venus moriente Tibullo,  
Quam iuveni rupit cum ferus inguen aper.

*And yet we poets are called sacred, as if death had any reverence for such a name. But though the poet dies his work lives on, and they of whom he sings share his immortality.*

- At sacri vates et divum cura vocamur!  
Sunt etiam, qui nos numen habere putent!  
Scilicet omne sacrum mors importuna profanat:  
20 Omnibus obscuras inicit illa manus. 106 a  
Quid pater Ismario, quid mater profuit Orpheo?  
Carminē quid victas obstupuisse feras?  
Aelinon in silvis idem pater, aelinon, altis  
Dicitur invita concinuisse lyra.

- Adice Maeoniden, a quo, ceu fonte perenni,  
 Vatum Pieriis ora rigantur aquis.  
 Hunc quoque summa dies nigro submersit Averno:  
 Diffugiunt avidos carmina sola rogos.  
 Durat opus vatum, Troiani fama laboris,  
 30 Tardaue nocturno tela retexta dolo:  
 Sic Nemesis longum, sic Delia nomen habebunt,  
 Altera cura recens, altera primus amor.

*What good is there in sacrifice, or in chastity, when good as well as evil  
 are hurried off by the same fate?*

- Quid vos sacra iuvant? quid nunc Aegyptia prosunt  
 Sistra? quid in vacuo secubuisse toro? 140 x  
 Cum rapiant mala fata bonos, ... ignoscite fasso...  
 Sollicitor nullos esse putare deos.  
 Vive pius, moriere: pius cole sacra, colentem p. 147  
 Mors gravis a templis in cava busta trahet.  
 Carminibus confide bonis: iacet, ecce, Tibullus:  
 40 Vix manet e toto parva quod urna capit.  
 Tene, sacer vates, flammae rapuere rogales,  
 Pectoribus pasci nec timuere tuis? 119  
 Aurea sanctorum potuissent templa deorum  
 Urere, quae tantum sustinuerunt nefas.  
 Avertit vultus Erycis quae possidet arces.  
 Sunt quoque, qui lacrimas continuisse negant.

*We have this consolation, that he did not die in a foreign land; his loved  
 ones were round his death-bed.*

- Sed tamen hoc melius, quam si Phaeacia tellus  
 Ignotum vili supposuisset humo. p. 144. B. III.  
 Hinc certe madidos fugientis pressit ocellos p. 147  
 50 Mater, et in cineres ultima dona tulit:  
 Hinc soror in partem misera cum matre doloris  
 Venit, inornatas dilaniata comas:  
 Cumque tuis sua iunxerunt Nemesisque priorque  
 Oscula, nec solos destituere rogos.  
 Delia descendens "felicius" inquit "amata  
 Sum tibi: vixisti, dum tuus ignis eram." 107  
 Cui Nemesis "quid" ait "tibi sunt mea damna 108  
 Me tenuit moriens deficiente manu." [dolori?

*And now, if there is any world beyond this, his brother poets will welcome him there.*

- Si tamen e nobis aliquid nisi nomen et umbra  
60 Restat, in Elysia valle Tibullus erit.  
Obvius huic venias, hedera iuvenalia cinctus 106.  
Tempora, cum Calvo, docte Catulle, tuo : 100  
Tu quoque, si falsum est temerati crimen amici,  
Sanguinis atque animae prodige Galle tuae. 119.  
His comes umbra tua est: siqua est modo corporis 108.  
Auxisti numeros, culte Tibulle, pios. [umbra,  
Ossa quieta, precor, tuta requiescite in urna,  
Et sit humus cineri non onerosa tuo!





## NOTES.

### I.

#### CERES AND PROSERPINE.

THE worship of Ceres at Rome was plainly, from the native name, of Italian origin. But the identification of Ceres with the Greek Demeter, and the early grouping together of Ceres, Liber, and Libera (= Gk. Persephone or *Kóρη*), to whom the so-called temple of Ceres was really dedicated, point to very early Greek influence. Tradition relates that, when the city was harassed by famine, during the wars that followed the expulsion of the Tarquins, the Sibylline books were consulted, and, in accordance with their directions, a temple was dedicated, corn was imported from Magna Graecia and from Sicily, and with it the Greek cultus of Demeter. The priestesses of the temple were Greeks (from Naples or Velia), and all the names of sacred implements, etc., were Greek. (Cicero, *Pro Balbo*, 24: 55.)

The story that follows is Greek, but is especially connected with the worship of Demeter in Sicily, where she had two famous shrines, at Henna and at Catana. It was from Henna probably that the *cultus* was introduced to Rome, and it is at Henna that the first scene of the story is laid. (For the traditional respect for these shrines see Cicero, *c. Verr.*, V. 72: 187. "Ceres et Libera, quarum sacra P. R. a Graecis adscita et accepta tanta religione et publice et privatim tuetur, non ut ab illis huc adlata, sed ut ceteris hinc tradita esse videantur: quae ab isto uno sic polluta ac violata sunt ut simulacrum Cereris . . . alterum Henna ex sua sede ac domo sustulerit," etc.)

The meaning of the story seems plain—it has been called "The Myth of the Buried Seed-corn." The earth swallows up the grain which must remain through the winter in the ground before the golden harvest can again gladden the goddess's eyes.

1. **Tribus scopulis.** Pelorus at the north-east, Pachynum at the south-east, and Lilybaeum at the west angle. See I. 49.
2. **Nomen.** Trinacria, from *τρεῖς ἄκραι*. *Trinacris* is an adjective.
3. **Grata Cereri.** Sicily was thought by the ancients to be the native country of wheat. For its value to the Romans as a store-house of corn, see Cicero, *Verr.* II. 1—3; it is, "*Rei frumentariae subsidium, cella penaria, nutrix plebis Romanae.*" In *Verr.* IV. 48, he says: "*Vetus est opinio, insulam Siciliam totam esse Cereri et Liberae consecratam.*"

4. **Henna.** For a description of the place, see Cicero, Verr. IV. 48. It was an important town in the very centre of Sicily ("Locus, quod in media est insula situs, umbilicus Siciliae nominatur"), on a high hill, with a table land of about three miles, well watered, falling off into the plain in steep precipices. Around it are several woods and lakes, with banks covered with flowers. The scene of the abduction of Proserpine was traditionally laid by one of these lakelets, called Pergus, about five miles from Henna, and surrounded by precipitous hills. Pluto is said to have sprung out from a grotto by the side of the lake.
5. **Arethusa.** See Cicero, Verr. IV. 53. A copious spring of fresh water on the island of Ortygia, at Syracuse. It was fabled that its nymph had escaped under the sea from Elis, pursued by the river god Alpheus. See Ovid, Metamorphoses, V. 592, and Shelley's poem Arethusa.
- The matron-goddesses alone had gone to the feast—so Proserpine was left alone with her maiden companions.
- Caelestum**, some I-words, especially those in *ans*, *ens*, drop the *i* in the gen. plur.
6. **Flava.** The epithet is taken from the colour of the ripe corn.
7. **Consuetis puellis**, with an epithet the preposition *ab* (of the agent) is sometimes omitted. *Ut erat*, just as she was, *i.e.* without preparation.
8. **Sua.** As consecrated to her. See note on l. 3.
11. Cf. the description of Paradise in Milton's Paradise Lost, IV. 246—48:
- The flowery lap  
Of some irriguous valley spread her store,  
Flowers of all hues.
15. **Prolestat**, allures them *on* (*pro*, forward).
16. **Et non.** The negative forms one word with *sentitur*, "is unfelt."
18. **Gremium**, the lap, formed by the closed hands against the chest; *sinus*, the loose fold of the tunic held apron-wise.
21. **Hyacinthe**, the figure called apostrophe, where the subject is personified and used in the second person instead of the third. It adds life to the picture. There may be an allusion to the transformation of Hyacinthus, a favourite of Apollo.
22. **Rorem**, sc. *marinum*, rosemary, from the whiteness of the under side of the leaf, which, as the plant grows near the sea, has been attributed to the sea air. **Melloton**, a fragrant plant, abundant in some parts of Switzerland, and used in the manufacture of Schabziger cheese.
24. The flowers of the greatest delicacy. For this list of flowers, cf. Shelley's Sensitive Plant, Part I.
28. **Caeruleis.** Apparently the blue of blue steel, a colour of mourning, and suited to the grim Pluto. **Patruus.** Proserpine was daughter of Jupiter and Ceres. See below, 153.
30. **-que** is transferred to this place by a poetical license. Generally when this is the case, the word to which it is attached is common to the two words or clauses coupled by it; *e.g.*, Tibullus, I. 3, 56:

Messalam terra dum sequiturque mari.

In any case the word to which it is transposed must be a leading word in the line. It is usually the verb.

31. **Panditur**, *i.e.*, through the earth, as is shown by what follows. In the *Metamorphoses*, Pluto carries the girl through Palici to Ortygia before he descends. So Cicero, *Verr.* IV. 48: "Non longe a Syracusis penetrasse sub terras." The steeds of the infernal king are unused to the light.
33. **Aequales**, playmates. What is the literal meaning?
34. **Tua dona**, presents intended for you.
37. Returning from the banquet, l. 5.
39. In what case is **quales**, and why?
41. **Sua**, corresponds to **vitulo**, which, though not the subject, is the prominent word in the sentence. See L. Gr. 145 a.
43. **Nec...et**, the Greek *ὁτε...τε*. Take the *non* in *nec* with *retinet*.
48. **Sues**. Swine were sacrificed to Ceres, not oxen. The former trample down the corn, the latter help to plough the land to receive it. Cf. *Fasti*, IV. 414 (just before the story):

Bos aret; ignavam sacrificare suem.

52. **Ales**, the nightingale. **Ityn**, son of Tereus and Procne, whom the latter slew to revenge herself for her husband's infidelity with Philomela.
57. **Vidisset**, the conditional with omitted *si*. Cf. Virgil:

Partem opere in tanto, sineret dolor, Icare haberes.

The *an*, which asks an alternative question, = or was it (that)—? It is generally explained by the omission of *incertum*—(incertum) pastorem, an arva colentem, Madvig, § 453, obs. I. So Trist. IV. 4, 63, *dubium pius an sceleratus Orestes*.

- 59, 60. So the very dead of night.
61. The fires of Aetna were accounted for in the old mythologies by the belief that under it was buried a fire-breathing giant, Typhoeus, whom Jove killed with a thunderbolt. For the legend, cf. Cicero, *Verr.* IV. 48: "Quam quum investigare et conquirere Ceres vellet, dicitur inflammasse taedas iis ignibus qui ex Aetnae vertice erumpunt." **Anhelatis**, breathed out.
64. Note how all the incidents have some reference to the rites of Ceres-worship.
69. **Syrtes** (*σύρτες*), dangerous sandbanks on the coast of Africa (modern Tunis). The geographical order is confused: some have supposed that this is another sandbank, on the coast of Sicily. **Zanolaea**, on the Messina side. *Zancle* was an old name of Messina, from the shape of the harbour, which is that of a sickle (*ῥαγκλον*). **Nisael**, a not uncommon confusion. Scylla, the sea-monster, alluded to here, is a different character from Scylla, daughter of Nisus, king of Megara (a kind of Greek Dalilah), who, to please her lover, cut off the purple lock of her father's hair on which his life depended.

71. **Bimarem**, a stock epithet of Corinth, placed between the Saronic and the Corinthian gulfs.
74. **Triste**, a rock near Eleusis, called Ἀγέλαστος. **Cecropidae**, the Athenians.
75. **Sub Iove**, in the open air.
78. **Hoc**, other MSS. read *haec* or *hic*. **Hoc** is more likely to have been corrected into these, and, therefore, is probably the true reading.
79. **Ille**, Celeus. **Mora**, blackberries.
83. A very tender touch : she cannot resist the appeal to motherly feeling.
85. **Urget**. The use of the indicative with **quamvis** is confined to poetry.
87. **Anum**, a bold ellipsis for *se anum esse* : we might say, "She had feigned the old woman." **Mitra** was, like the Scotch *coif*, the sign of matronhood.
- 91, 92. The **gutta** corresponds to tears in mortals. Cf. Euripides, Hippi. 1396 :

ὄρω· κατ' ὄσσων δ' οὐ θέμις βαλεῖν δάκρυ.

So Homer's Iliad, V. 339 :

ῥέε δ' ἄμβροτον αἶμα θεοῖο,  
 ἰχώρ, οἷός περ τε ῥέει μακάρεσσι θεοῖσιν.

and Milton, Paradise Lost, I. 620 :

Thrice, in spite of scorn,  
 Tears, such as angels weep, burst forth.

95. **Sic**, on this condition (*i.e.*, that you rise). As you wish your daughter to be safe, rise, etc.
97. **Qua**, the adjuration by which—.
100. **Malis**. It seems best to take this as an ablative of cause, the *in* of *invigilo* being intensive. It might possibly be a dative.
106. The mystic rites involved a fast like the Mohammedan Ramadan, which ended at nightfall. This is another of the touches to account for existing customs ; there is nothing in the story to explain **imprudens**, or to give any reason why she should not break her fast. The poet must have understood that there was a vow not to eat.
115. **Liquefacta**, curds mashed up with milk, so as to form a soft pulp.
117. Compare this with the story as told in the Metamorphoses. (Stories from Ovid, IX. 62, foll.)
120. **Triptolemus** was associated with Ceres in her worship. There was an image of him at Henna, in the open space before the temple. (Cicero, Verr. IV. 49.)
121. The number three is always connected with charms among the Greeks and Romans. So, to avert the anger of the gods at a proud speech,

τρὶς εἰς ἐμὸν ἔπτυσα κόλπον.—Theocritus.

124. The idea of the purging by fire arises probably from the refining of precious metals. Mr. Paley compares the burning of Hercules on Mount Ceta before he could be admitted to the council of the gods.
125. Join *stulte pia*.
127. Motherly affection, your motive, cannot be *scelerata*, though the nullifying of my gift is.
129. Evidently a legend of the introduction of agriculture from Sicily into Greece.
131. *Nubem*. Like the gods in the Iliad, she makes herself invisible with this cloudy veil. *Dracones*, used for the dragon-car, just as *equos* for an ordinary chariot.
133. *Piræa*, *neut. plur.* An unusual form—due, perhaps, to the two harbours which were included in Piræus. The ordinary Latin form is *Piræus*, m.
134. *i.e.*, the shore of the Peloponnesus. The *Ionian* sea below is from the direction the sea off *Ionia*, not that which washes the west coast of Acarnania and Epirus. *Icarium*, the northern part of the *Ægean*. See below, the story of "The Flying Man." (No. VI.)
138. *Alta*, *i.e.*, sublimis,—in her winged car.
139. *Erratas*. The accusative is often put with verbs of motion to denote the space traversed; this accusative will naturally become the subject to the passive verb. (So the accusative of duration of time becomes the subject of the passive: *vigilare noctem*, makes *nox vigilata*. Cf. IX. 163.) With *erro*, this construction is only found in the passive participle. Milton has imitated the construction, *Paradise Lost*, IV. 234:  
Runs diverse, wandering many a famous realm.
141. *i.e.*, those which in that latitude never set. See l. 144.
143. *Parrhasides*, the two bears, Major and Minor, from Callisto or Helice, turned into the greater bear. *Parrhasia* is an old name of Arcadia.
150. *Tertia*. The others were the earth and sky (Jupiter) and the sea (Neptune).
155. I have only found out the wrongful cause of my loss; I know not where my daughter is. The thief retains his ill-gotten prize.
159. If the giants had succeeded in their attempt to dethrone the gods, I could have met no harsher fate.
161. I am anxious only for restitution; the offence and insult may go unpunished.
168. *Stat*, of a fixed resolution. So Virgil, *Aen.* II. 750:  
*Stat casus renovare omnes.*  
So *sedeo*, *ibid.* IV. 15.
171. *Caducifer*, Mercury, herald of the gods, from the wand which he bore (*Caduceus*).
173. According to the Homeric Hymns, Pluto, knowing the law of the Fates, that no one could return from Tartarus who had eaten food there, had himself put this food in her way. Here, again, there is probably an allusion to the fasts of the Mystæ.

174. **Punica poma**, pomegranates.  
 178. **Taenarum**, at the southern extremity of Peloponnesus, was one of the numerous descents to Tartarus. Cf. Virgil, Georg. IV. 467 :  
     *Taenarias etiam fauces, alta ostia Ditis.*  
 179. **Factura fuit**. This periphrasis for *fecisset* is to be noted ; it is the one from which the oblique forms are all constructed, e.g., *facturam fuisse*, or *factura fuisset*.  
 183. **Cessatis**, one of a goodly number of intransitive verbs of the first conjugation which have a passive participle. Cf. *erratas*, above, 139, *clamata*, 35. So Horace, *regnata Phalanto rura* (Odes, II. 6, 12) ; *triumphatas gentes* (Virgil, Georg. III. 33).

## II.—IV.

## ARIADNE.

THIS and the two following extracts, though taken from different works, form a definite sequence. Ariadne, daughter of Minos, king of Crete, has helped Theseus to conquer the Minotaur, by giving him a clew to the maze in which the monster was hid, and, being in love with him, has fled in his company. They put in for the night to the island of Dia, and Theseus on the next morning treacherously sails away, leaving the poor girl alone. The first extract is part of an epistle which she is supposed to write on the day when she discovers his perfidy.

The name Dia, which belonged properly to a small island off the north coast of Crete, was also a poetical name for Naxos, one of the largest of the Cyclades. It may have been this fact which led to the further legend which is recounted in the next extract, how Ariadne, lorn of Theseus, becomes the bride of Bacchus ; for Naxos was the home of the Bacchic worship. As the completion of the legend she is raised to share in Bacchus' divine honours, and as the Cretan Crown becomes one of the signs of the heavens.

## II.

## ARIADNE'S LAMENT.

1. *Illo*, sc. *Diae*.
4. *Per facinus*, criminally.
5. Describing apparently the early dawn, or the hour that precedes it, when the night is at its coldest, and the birds, half-awake, begin to stir in their nests. *Pruna* hints that it is autumn.
7. A beautifully descriptive line—But half-awake, with all the languor of sleep still on me.  
*A somno*—after, as the *result* of.
8. *Semisupina*, on my side, lit., half on my back, describes the motion of a person thus groping about on waking. Cf. Chaucer :

Ryght in the dawaynyge awaketh shee,  
 And gropeth in the bed, and fonde ryghte noghte.

9. **Nullus erat**, he was nowhere there.
14. **E somno**, after, denoting *change* from. (See note on I. 7.) "All dishevelled as it naturally was when I had been sleeping."
17. **Utroque**=et huc et illuc.
20. The holowe rockes answerde her agayne.—CHAUCER.
21. Her voice each time was echoed.
24. **Adesus**, fretted; the rock is part of the mountain which overhangs the sea. **Scopulus**, a rock that stands out, and so is a good look-out post (cf. Gk. *σκοπεῖν*), a "beacon."
27. **Usa sum**, "I have found."
29. **Putarem**. The first person, in agreement with *quae*, is peculiar; you would expect the third,—like one who, etc.
31. **Illo**, sc. *dolore*.
34. Its number of passengers is incomplete; there is one left:  
Thy barge hath not al thy meyny ynne.—CHAUCER.
35. **Quod vooi deerat**, the place of my failing voice.
41. Till now grief had been too much for tears, but at last the full meaning of it all dawned upon me, and the tears welled forth. The following lines depict very beautifully the different forms of her despair.
48. **Quam, tam**, generally used with adjectives.
49. **Acceperat, exhibiturus**. "*Exhibere* est in publicum producere." Here it is used of producing, when called upon, that which has been left with you as a deposit, so that you are responsible for its safe keeping.
51. **Pro te**, the only substitute that I have.
54. "Thou bedde," quoth she, "that haste receyved twoo,  
Thou shalt answer of twoo, and not of oon,  
Where ys the gretter parte away ygoon?"—CHAUCER.
60. **Ambiguas**, hazardous, perilous.
65. **Centum per urbes**. Homer, *Iliad*, II. 649. *Κρήνην ἐκατόμπολιν*. In the *Odyssey* (XIX. 174) the number is given as ninety.
66. The legend represents Rhea, wife of Kronos, as having been sent to Crete in order to save her child from his father, who had eaten up his other children.
67. **Begnata**. See note on I. 183. **Iusto**, see VI. 3 and note.
69. **Tecto recurvo**, the labyrinth. Ariadne had given Theseus a clew of thread to fix on the wall, and so retrace his steps.
73. **Vivis**, suddenly addressing herself, if this is the right reading. It is more vigorous than the alternative *vivi*.
75. (O si) **me mactasses** (eadem) **clava qua fratrem** (mactasti): (tunc enim) **fides quam dederas morte soluta esset**, i.e., one being dead, there is an end to it.
77. Not my particular sufferings; but the general danger of such exposure.



## III.

## ARIADNE AT NAXOS.

1. **Gnosis**, Cretan, from *Gnosus*, the chief town of Crete, on the northern side of the island. *Gnosis*, *Gnosias*, *Cressa*, are all of them used as names for Ariadne. For **Dia**, see introductory note to last extract.
3. **Recincta**, loose, *ungirt*. So *recludo*, to *unshut*, open.
4. **Croceas**. The word suggests both colour and perfume. Light golden hair, naturally rare in Italy, was deemed a great beauty by the Romans.
5. **Ad undas**, not *undis*, because the waves are deaf, and unaffected by the cry. Note the accusative *Thesea*: her cry was "cruel Theseus."
12. **Attonita**, often used of the overpowering effect of Bacchic frenzy. The cymbals and the noise attest the Eastern origin of Bacchus-worship.
13. **Excidit**, *i.e.*, *mente*, she swooned. **Rupit**, she was unable to finish her speech.
15. **Mimallonides**, Bacchantes. Derivation unknown; it may very well mean empty babblers, chatterers.
18. He can hardly keep his seat, and clings on by the mane.
19. **Bacchae**, etc., a second branch of the *dum* clause, not the apodosis to it. Whilst he is chasing the Bacchanals, and they alternately run away and attack him.
24. **Tigribus**. Bacchus was represented as an Eastern conqueror, and such animals were always reckoned in his train.
25. Theseus is forgotten in her fright.
29. **Cura**, guardian. So in the Epistle of Penelope to Ulysses, Eumaeus is "*immundae cura fidelis harae*," the guardian of the sty.

The best commentary on this extract is Titian's glorious picture in our National Gallery, which Charles Lamb thus describes:—"Precipitous, with his reeling satyr rout about him, re-peopleing and re-illuminating suddenly the waste places, drunk with a new fury beyond the grape, Bacchus, born in fire, fire-like flings himself at the Cretan. This is the time present. . . . But from the depths of the imaginative spirit Titian has recalled past time, and laid it contributory with the present to one simultaneous effect. With the desert all ringing with the mad cymbals of his followers, made lucid with the presence and new offers of a god—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant—her soul undistracted from Theseus, Ariadne is still pacing the solitary shore in as much heart silence, and in almost the same local solitude, with which she awoke at daybreak to catch the forlorn last glances of the sail that bore away the Athenian."—*Essays of Elia*.

## IV.

## THE CRETAN CROWN.

2. **Legenda**, to gather up, from which primitive sense all the meanings of *lego* may be deduced. He was to unwind the ball of thread as he went into the labyrinth, and to gather it again as he came out, so securing his exit by the same path by which he entered.
3. **Eustica**, simpleton that I was. A city dame is used to such changes of lovers.
5. **Depexis crinibus**, straight-haired, not Negroes, but Asiatic Indians.
8. Note the parallel to the story of Hercules and Deianira.—Stories from Ovid, XII.
9. **Litore**. The scene is not indicated. It is evidently the poet's intention to make it as far as possible a repetition of Theseus' desertion; hence, **similes**, **iterum**; so the scene is probably still Naxos.
14. **Abūt**. In compounds of *eo*, the last syllable of 3. sing. perf. is not unfrequently made long. The licence probably arises from the habit of counting it a long syllable when contracted; as—  
"Magnus civis obit et formidatus Othoni."  
In the present case, the natural pause upon the syllable may be sufficient to lengthen it.
18. That I had been left to my fate, to starve and die.
22. As we say, "to my sorrow."
26. Again the same words, which I used of Theseus, almost unconsciously return to my lips.
29. **-que**, does not carry on the *ne*, but repeats the negative clause in a positive form. Let me suffer in silence and unknown; for if my fortunes are known people will say, "it must be her own fault." The first *ne* is prohibitive, the second final.
31. **Thesea**. Which of the two accusatives is this, subject or object? *i.e.*, what is the passive of *Thesea hoc celo*?
33. Of course ironical. A fair complexion, and light, or golden hair, being a rarity, would naturally be sought after as a great beauty among a race of brunettes, just as we Northern races are often struck by the raven hair and jet black eyes of a Southern face. But Ariadne has no fear that her rival will surpass her in beauty according to this standard. She doubts not the Indian maiden is so black as to soil the hands of the consort who embraces  
• her (**amplexus inquinat illa tuos**), as if the colour would come off. Mr. Paley points out that the Roman equivalent of *rouge* is *creta*. A person who is "painted" has a *quaesitus candor* (Propert., iv. 24, 8), so that *fusca* and *candida* practically = *plain* and *pretty*. Cf. Heroid. XV. 35, where Sappho says:

Candida si non sum, placuit Cepheia Perseæ  
Andromedæ patriæ fusca colore suæ.

40. **Tua.** Bacchus, or Liber, was always represented with horns, an emblem of strength, the bull being also one of physical growth. **Matrem,** Pasiphae, an allusion to the origin of the Minotaur.
43. **Eur.** Bacchae, 2 :

Διόνυσος δὲν τίττει ποθ' ἡ Κόδμου κόρη  
 Σιμέλη λοχευθεῖσα ἀστραπηφόρῳ πυρὶ.

47. **Audibat iamdudum,** *had been* listening, "écoutait depuis longtemps."
53. **Libera,** the goddess of agriculture in Italian mythology, has plainly nothing to do with the Greek story of Ariadne. See Introduction to I.

It is worth while to note that in Homer's version of the story, Ariadne was slain by Artemis in Dia (*i.e.*, she died in childbirth), **Διονύσου μαρτυρίῃσιν**, because, as is said, they had profaned a grotto sacred to him. *Odyssey*, XI. 325.

## v.

## THE WIFE'S MISTAKE.

THIS story is much more fully given in the *Metamorphoses* (VII. 394, etc. *Stories from Ovid*, XVII.). There Cephalus tells of a double gift which he received from his wife at their marriage—a hound of fleetness unsurpassed, and an unerring spear. It is with this spear that Procris is slain. The origin of this gift, received by Procris from Artemis, is explained in the earlier and fuller version of the myth, which is stated and discussed by Mr. Max Müller in his *Essay on Comparative Mythology*. (Chips from a German Workshop, ii. 86.) He sees in it one of the numerous solar myths. Procris is the dewdrop, which even in the deep thicket the sun's unerring ray finds out and dries up.

1. **Hymetti.** Cf. Max Müller, *u.s.*, p. 88. For Attica, the sun would rise like a brilliant head over Mt. Hymettus.
- Florentis.** Hymettus was famed for its honey.
6. **Culta,** the pine (probably the stone-pine), grown in gardens, to distinguish it from the larger variety, the *pinus sylvestris*. Cf. Virgil :
- Fraxinus in silvis pulcherrima, pinus in hortis.—ECL. vii. 65.
7. Explains what makes it "**grata quies**," a grateful resting-place.
16. **Excidit.** See III. 13, and note.
18. So again, *Fasti*, VI. 149 :

Quid faceret ? color oris erat qui frondibus olim  
 Esse solet seris, quas nova laesit hiemps.

This and the following lines show the meaning of *pallor* : in an Italian complexion it is the sickly greenish hue of a bilious face. It is compared to withered vine leaves, unripe cornel-berries, or faded box-leaves. (*Martial*, xii. 32, 8, quoted by Mr. Paley, *Fasti*, *u.s.*). Cf. IV. 33 and note.

19. **Cydonia**, quinces.  
 21. **Rediit**, IV. 14, lengthened in arsis.  
 24. The thyrsus itself is looked on as the cause of excitement, or is put for it.  
 27. **Male sana**, a modified form of *insana*; so we have *male gratus* for *ingratus*. To be noted by young versifiers.  
 31. If her husband is untrue, it would be better not to know it. Cf. Othello's Speech, Act III., Sc. iii. 342 :  
     He that is robbed, not wanting what is stolen,  
     Let him not know't, and he's not robb'd at all.  
 35. **Corporis**, *i.e.*, where he had lain on a former day.  
 36. Her very robe, with all its folds, betrayed the beating of her heart.  
 37. **Tenuēs**. What is called a *proleptic* or anticipatory predicate = *ita contraxerat ut tenuēs essent*.—So *maduere graves*. Stories from Ovid, VI. 67. Cf. Macbeth, Act III., Sc. iv. 77 :  
     Ere human statute purg'd the gentle weal.  
     *i.e.*, into gentleness. **Contraho**, shorten.  
 39. **Cyllenia**, *i.e.*, of Mercury. In the *Metamorphoses* he is the son of Aeolus.  
 40. **Pulsat**, splashes.  
 43. **Inuondus**, amusing.  
 52. **Hic locus**, *i.e.*, this heart of mine.  
 54. **S. T. T. L.** (*sit tibi terra levis*) is a not uncommon inscription on tombstones.  
 55. **Nomine**, an allusion to Aura, the supposed rival.

## VI.

## THE FLYING MAN.

ACCORDING to the legend, Daedalus was an Athenian skilled in all manner of handicraftsmanship, who, in consequence of a murder that he had committed, fled to Crete, and found there a refuge with King Minos, who purified him from his crime. But Minos found him too useful to wish to part with him, and hence the situation in our story.

Some have supposed the story to be a tradition of the first invention of sails, but this seems far-fetched.

1. He had built the famous labyrinth in which the Minotaur was confined. This labyrinth, however, is a fiction; the description of it is copied from an Egyptian one.
3. Minos, king of Crete, who first set up a naval power, and cleared the Aegean of pirates (Thucyd. I. 4). and who, according to the legend of Theseus, made even Athens tributary, appears to have been one of the earliest Greek lawgivers. The

Cretans traced their institutions to him, and Lycurgus is said to have copied many of his laws. This character will account for his being made one of the judges of the Shades in Hades, and for the epithet *justissime*.

4. He who died and was buried away from his home was cut off from the sacred rites of his family, and from the worship paid to the Manes of its deceased members.
12. You have matter to test your ingenuity upon.
17. It is no proud presumption or curiosity that prompts the step ; it is my only way of escape, and I must use it ; be it by heaven or by hell, it is all the same, I will try my best.
20. The apodosis is wanting, the speech not being completed.
23. The wing is like a bank of oars, each feather corresponding to a single blade ; the feathers are fastened by canvas, and the quill-ends cemented together with wax.
31. **Non potuit**, sc. claudere.
33. **Virgo Tegeaea**, Callisto, daughter of Lycaon, king of Arcadia, changed into the *Bear* ; **Bootes**, a neighbouring constellation, which is at some distance from Orion ; but Ovid's only object is to mention some of the leading stars. "Do not," he means, "soar too high."
37. **Vicino sole**, with the sun too near us.
40. **Mobilis**, not an idle epithet ; the moisture will soon make them other than *mobiles*.
42. **Secunda**, to follow the gale, to go with the wind. So, as a following breeze wafts you on your way, **Secunda aura** = favouring breeze.
44. Why *aves* ?
48. For the reader, an omen of a coming disaster.
57. **Calymne**, an island of some size off the coast of Caria, between Leros and Cos. It is doubtful whether the description in the text ever applied to it ; it is mountainous and bare. It produces excellent honey, by which Ovid characterizes it in the corresponding passage in the *Metamorphoses*, VIII. 222, "Fecundaque melle Calymne."
- Astypalaea**, an island consisting of two rocky heights joined by an isthmus, and forming two large bays, north and south. On the south side are a number of little islets, to which the poet alludes in this line. The geography is ornamental.
62. The wings have fallen off, and his mere arms have no purchase on the air. The lines that follow are very graphic : not a word is lost.
64. A sudden darkness (of despair) came over him.
72. The Icarian Sea is the part of the Aegean off Caria.

## VII.

## IPHIGENIA.

THIS story is very prettily introduced. Ovid is writing to Cotta, one of the friends at Rome, who had been faithful to him under the Emperor's disfavour, and is thanking them for their continued fidelity. Such friendship, he says, he could not but make known to those around him :

Hic quoque Sauromatae jam vos novere Getaeque,  
Et tales animos barbara turba probat.

And whilst he was singing their praises, a native, who was present, joined in, and capped the story with a

Nos quoque amicitiae nomen bene novimus, hospes,

and told the tale of Orestes and Pylades and their mutual devotion.

1. **Tauros**, the modern Crimea, which early received Greek settlements, chiefly from Miletus. It may well be that the story of Iphigenia in Tauris contains traditions of the customs, etc., which the Greeks found there on their first coming among the Scythians. These Greek settlements afterwards became a part of Mithradates' kingdom.
2. **Non ita** belongs to **longe**.
4. According to some accounts it was Iphigenia herself that was worshipped; so that Iphigenia is really another form of Artemis. The reality of the *cultus* is plain from the next line, where Ovid describes an actually existing temple.
7. **Caeleste**, what at Ephesus was called *τὸ Διωνεῖς*, an image that had fallen from heaven, probably some meteoric stone to which a superstitious awe was attached.
9. Join **natura saxi**.
13. **Sacrifici**. The genitive of nouns in -ius and -ium is properly formed in *i*; the resolved form in -ii is found in prose and in elegiac verse, but Terence, Virgil and Horace prefer *i*. Cf. Horace's "Vis consili expers mole ruit sua."
14. In Euripides it is only *Greek* strangers, but that is probably to heighten the contrast.
17. This touch is wanted to fit in the story with that of Iphigenia herself sacrificed at Aulis, but carried away at the last moment. See the beautiful description in Mr. Tennyson's *Dream of Fair Women*.
18. Join **nescio quam**—*nescio* does not affect the construction. Note the Greek acc. *Iphigeniam*.

26. Pylades and Orestes are the David and Jonathan of classic story.
27. As the goddess of the moon, Diana was identified with Hecate, or Trivia, the guardian of the cross-roads.
33. *Non ego*, the cruelty is not mine.
37. *Pia*, with special reference to *patriae*, which waked the old feeling of affection.
43. This was the only thing they ever quarrelled about.
46. *Exarat*: with the *stilus* on wax, this would be literally true.
47. Note the construction of *litteras dare*. It is given to the messenger, or postman, *for* (*ad*, to be carried to) the person to whom it is addressed.
49. According to the Lacedaemonians this image existed at Sparta, and was worshipped there as Artemis Orthia. But there was also an Attic form of the legend, which represented Iphigenia as daughter of Theseus, and which claimed the image for the Attic town of Brauron, near Marathon, where there seem to have been in early times human sacrifices to Artemis.

The story is prettily told. The maidenly shrinking of Iphigenia from bloodshed, her readiness to spare one of the lives, the simple statement of the friends' one quarrel—in all these no words are lost, but the impression is none the less fully produced.

## VIII.

## ARION.

- 1—10. There are several classic legends that celebrate in exaggerated language the power of music over teachable spirits, with this in common, that there are depths of passion or greed in human hearts inaccessible to that which is potent over brute natures. It is to this contrast that the first ten lines of this story point. Compare with them the song in Shakespeare's *Henry VIII.* iii. 1. "Orpheus with his lute made trees," etc.—and Horace, *Od.* I. 12.
4. *Restitit*, the charm of the music overcame its fear. Cf. Isaiah xi. 6.
7. The chattering crow with the bird of silence and wisdom.
10. *Fraternis*, *i.e.*, Apollinis.
12. *Ausonis*, applied to the southern part of Italy, where the Greek colonies chiefly were. It was, strictly speaking, the centre, inland from the Campanian coast. *Inde*, from Tarentum to Lesbos.
14. Join *quaesitas arte*, the earnings of his skill.
19. *Quid tibi*, what hast thou to do with the sword? the tiller is thy place. The ship without steersman is *dubia*.

- 23 and following. Compare the account of Apollo in the contest before Midas (Stories from Ovid, XV. 81 and foll.) :

Ille caput flavum lauro Parnaside victus  
Verrit humum Tyrio saturata murice palla,  
Distinctamque fidem gemmis, et dentibus Indis  
Sustinet a laeva ; tenuit manus altera plectrum :  
Artificis status ipse fuit.

27. Order—veluti olor trajectus canentia tempora dura pinna, etc.  
28. Cf. Tennyson's The Dying Swan :

The wild swan's death hymn took the soul  
Of that waste place with joy  
Hidden in sorrow.

" From great antiquity, and before the melody of the Syrens, the musical note of swans hath been commended, and that they sing most sweetly before their death hath been the affirmation of many Latins, and hath not wanted assertors almost from every nation." Sir Thomas Browne's Popular Delusions, iii. 27. The origin of this fancy is unknown.

33. *Pretium*, in apposition with an accusative of kindred meaning understood after *cantat*.

## IX.

## JASON AND MEDEA.

THIS letter of Medea to Jason is a remonstrance on his marriage with Creusa, or Glauce, daughter of the king of Corinth, and so has much the same standpoint as Euripides' play, save that here the vengeance is only threatened, whilst there it is actually carried out. Ovid's Medea, who pours forth the complaints of an ill-used wife, is somewhat toned down from the bold and cunning virago of the play, and wins our sympathy the more for the change. The simple unpretending narrative of all the help she has given, and of Jason's obligations to her gives point to her complaint, and to her appeal to him not thus to forget the past.

2. *Pelias arbor*. Cf. Eur. Med. 3. Μηδ' ἐν νάπαισι Πηλίου πεσὺν ποτε τμηθεῖσα πέλεκυ.  
3. *Magnetida*, Thessalian. *Magnesia* was the south-east district of Thessaly. The *Phasis* was the great river of Colchis.  
5. Why lyked me thy yelow heere to see  
More than the boundes of myn honeste ?  
Why lyked me thy youthe and thy fairenesse  
And of thy tonge the infynyte graciousnesse ?  
O haddest thou in thy conquest ded ybe,  
Ful mykel untrouthe had ther dyed with the.—CHAUCER.  
7. *Nova*. The Argo was the *first* ship built.  
8. *Attuleratque*. *Que* here is attached to the word to which it belongs, though it is not the first word in the sentence.



9. **Isset.** The same idea is expressed in two different forms : **cur vidimus**, why did we ever see? = would that we had never seen! which is the form used here. Would that he had gone with no potent charm to face the fire-breathing oxen—or, Had he only gone! the subjunctives forming a kind of protasis to **quantum . . . perisset.**
10. **Immemor** contains the reason for the wish—Since he is so ungrateful.
12. The crop of giants that sprang from his sowing the dragon's teeth would have destroyed him. The change of tense in **caderet** seems due to metrical reasons only.
16. It is the only satisfaction left me.
18. **Beata**, wealthy, as is plain from what follows. Medea thinks that it is the wealth of Creusa which has seduced Jason, and sees in her position a distinct parallel to her own when Jason came to Colchis. It is said that the quest of the golden fleece signifies the search for gold in the countries east of the Euxine.
21. **Ephyren**, an old name for Corinth : for **bimarem**, see I. 71, note. **Scythia**, for Ovid, is on the west of the Euxine, north of the mouth of the Danube, the scene of his later exile. Hence "**plaga laeva.**"
24. **Corpora.** The Latin loves a definite picture ; so "they refresh themselves with food and sleep," is "**corpora cibo somnoque curant.**" "She had fortified herself by antidotes," is "**præsumendo remedia munierat corpus.**" Tac. Ann. XIV. 3. Possibly here Medea intends to hint that for her none but Jason had any distinct individuality. Cf. **turba Graia** above, l. 4.
27. **Nec.** The negative belongs to **notis.**
30. **Abstulerant**, taken captive.
34. **Vomere**, for the yoke which was attached to the plough.
35. The fierceness of a bull is generally shown **per cornua**, but there was more to make these terrible. They were made by Hephaestus with hoofs and mouths of brass, that breathed fire. Hence **nigra facta.**
39. He was to sow some of the teeth of the same dragon that Cadmus had slain at the founding of Thebes ; from them, as Cadmus' experience had shown, would spring a crop of men armed to the teeth (**secum natis telis**).
43. **Custodis**, the dragon that guarded the golden fleece. The whole story of these labours is very prettily told in Mr. Morris's *Life and Death of Jason*.
46. **Deserit.** The guests at a Greek or Roman meal reclined on couches, and the table with the dishes on it was moved up to them at each course, and removed when the course was finished. Hence such words as **apponere**, **παρτίθεναι**, and the use of **mensa** for "a course," e.g., "**mensa secunda,**" for the fruit course or dessert. So the table leaves the guests, not the guests the table.

47. The moment's safety was enough then to occupy your thoughts.  
 51. **Saucia**, of Love's wounds.  
 52. **Quanta fuit**, *i.e.*, the *whole* night.  
 56. **Soror**, Chalciope, wife of Phryxus, and mother of Argus and his brethren, who had taken part in the Argonautic expedition. It was at their prompting that she came to Medea.  
 57. She had buried her face in her pillow, trying to shut out the picture of Jason's danger.  
 59. **Habebat**, *i.e.*, the means of giving help by her magical powers.  
 64. **Aurea stat.** So in Greek, χρυσεὺς στήθητι, you shall have a statue in gold.  
 55. **Exciderunt.** There are eighteen instances in Ovid of this shortening of the penultima of 3. plur. perfect indicative, all, with one exception, in words of four syllables.  
 70. **Servatus**, *i.e.*, my preservation. The Romans prefer giving a concrete shape to what we express by abstract words, so "post occisum Caesarem," "after the murder of Caesar."  
 72. **Avi.** Æetes was the son of *Sol*.  
 73. **Triplices.** The grove is spoken of elsewhere as a grove of *Hecate*, to whom this epithet properly belongs.  
 74. **Aliquos.** It probably has *some* gods, if not the same as ours.  
 78. **Deos**, *i.e.*, *sperem* or *habeam*. Cf. Horace, Sat. II. vii. 116 :

Unde mihi lapidem?

81. **Iuno**, as *Lucina*. See Shakspeare's *Tempest*, iv. i, 106 :

Honour, riches, marriage-blessing,  
 Long continuance, and increasing  
 Hourly joys be still upon you!  
 Juno sings her blessings on you.

87. See note on l. 24. "Without being burnt."  
 91. From fear, lest my charms should be too weak for so great a danger.  
 95. The third danger—the wakeful guardian of the treasure (vigil).  
 97. **Dotis opes**, the wealthy dowry, which now has such attractions for you.  
 99. **Nunc denique**, only now : you did not find it out before.  
 100. **Nocens.** The charge of witchcraft was brought against her to excuse Jason's abandonment.  
 101. I filched away his eyes by a charmed (or drugged) sleep.  
 104. A hard line. The meaning plainly is, "I held exile with you the highest possible reward." **Quodlibet** may go with *esse*, "any amount of being in exile," or it may be a predicate, "to be anything, no matter what, in exile." **Tuli** combines the two meanings of "carrying off" a prize, and of "enduring" hardship.  
 107. **Germano**, Absyrtus. See the following extract.  
 110. I wish I had been torn in pieces in the same way, for I deserved it.

112. **Pelago.** For an illustration of the feeling of the ancients about the sea, compare Horace, Odes, I. 3. They seem to have had an idea that divine vengeance was nearer by sea than on land.
115. If ever a spondee is allowed in the fifth foot of a hexameter, the fourth foot must be a dactyl.  
The Argonauts are supposed to have been driven out to sea westward. According to other accounts they went across land, and returned to Greece from the West.
118. See I. 69, note. The Scylla of the short line is the daughter of Nisus.
119. Sc. Charybdis.
123. Medea persuaded the daughters of Pelias that she could restore their father to youth, and bade them cut him up as a preparation for the process.
127. **Sua verba**, the words that befit it. What follows happened at Corinth.
128. **Cede domo.** One of the Roman formulæ of divorce.
133. The tibia was the instrument of rejoicing, the **tuba** of mourning. Cf. Propert, II. vii. 12 :  
Tibia funesta tristior illa tuba.
134. **Tuba** = quam quæ fundit tuba.
137. **Frequentant**, repeat.
141. **Quidquid erat**, I had a presentiment that it was evil, and so better not known.
143. **Lusus studioque videndi**; *lusus* is Merkel's emendation for *jussus*; trans., "in his eagerness to see the fun" (lit., for the fun and for seeing).
146. **Aureus**, in gold-embroidered attire.
148. **A digitis**, i.e., from my nails.
149. **Ire.** The infinitive after words implying advice or command is not uncommon in poetry.
150. **Demere rapta** = rapere et demere.
152. **Manus infectio** was one of the legal forms of claiming property. Cf. XII. 5, note.
154. The body of Absyrtus, scattered about, had not had due burial, and so his *Manes* could not have peace; but this suffering of his guilty sister might well serve as an appeasing sacrifice.
156. **Coniuge**, without preposition, because *deseror* is equivalent to a verb of depriving; as we say, "abandoned of my spouse."
158. The perfect denotes completeness: I could not thoroughly subdue.
163. Cf. I. 139.
164. If this reading stands **habet** = *habitat*, dwells. Mr. Palmer proposes :  
Et tener a misero pectore somnus abit.
170. **Iniustis**; she will naturally welcome anything, however untrue, which is to my prejudice.
172. **Vitiis**, applied equally to personal and moral defects, to *faciem* and *mores*.

174. **Adusta**, a hint at the poisoned robe which, like that of Hercules, shall burn her skin.
178. **Animis**, words more humble than befits my proper spirit : *ταπεινότερα ἢ κατὰ τὸν ἐμὸν θυμόν.* (Palmer.)
180. **Moror**, shrink from.
183. **Imagine**, *i.e.*, their likeness to you.
188. **Refer**. Repay to me the help which I gave you, though it is not against such deadly foes as those against whom you asked my help.
193. **Numeravimus**, paid down. *Numerata pecunia*, is "hard cash," counted out.
194. **Laturo**, conditional, "if you were to carry off."
197. **Tu scospes**, your safety.
198. **Sisyphias**. Sisyphus was the legendary founder of Corinth. All the wealth of Corinth, all the dowry you receive with your new bride, is no match for the dowry which I brought you.
205. Matt. xxvii. 4. What is that to us? See thou to that.

## X.

### ABSURTUS.

MEDEA could not, such were the pangs of an evil conscience, tell this story, which is a proper pendant to the one which precedes. Ovid tells it to account for the name Tomi, or Tomis, of the place of his exile.

3. Miletus was the city from which more especially the Greek colonies on the Euxine were sent out.
5. **Posita**, *i.e.*, the place was called Tomis before it was colonized by the Milesians.
7. **Rate**, the Argo, built under Pallas' direction.
9. **Impia**, for thwarting her father's designs.
11. **Quem**, *i.e.*, *parentem*. They had feared pursuit, and had therefore stationed scouts near to watch the sea.
12. **Colchide** may go with **venit**, or with **vola**. I recognized the sails as coming from Colchis.
15. **Colchis**. Fem. sing. adjective, = Medea.
21. **Quid agat**, what to do : the subjunctive (deliberative) would stand in the direct—*quid agam?*
27. **Per agros**; another version represents them as scattered over the *water* in their flight.

## XI.

## THE LUCKLESS WEDDING.

THE story of Danaus appears to be told by no two authors alike. He was born in Africa, being the son of Belus, and brother of Aegyptus. On his father's death he inherited Libya, but fearing that the fifty sons of Aegyptus were plotting some mischief against him, he built a ship, and with his fifty daughters crossed over to Greece. Out of gratitude for services done (generally said to be the discovery of water) he was chosen king of Argos. When he was established there the sons of Aegyptus followed him, and sued for the hands of their cousins. Danaus assented to the match, but privately instructed them each to slay her husband on the marriage night, furnishing them with daggers for the purpose. Hypermnestra alone relented. She was imprisoned by her father, but afterwards released by her husband Lynceus, who became king of Argos on Danaus' death. According to one account the other sisters were purified by Zeus, and married again; according to another they and Danaus were slain by Lynceus. Most authorities agree in assigning to them in Tartarus the penalty of ever filling a bottomless cask with water, so that *Danaïdum labor* is a synonym for "fruitless toil."

1. *Mittit*, sc. *epistolam*, or *salutem*. So Leander to Hero:

*Mittit Abydenus, quam mallet ferre, salutem.*

*Fratribus*, cousins. See XII. 22.

2. Join *nuptarum crimine*.

4. *Piam*, used always of natural affection towards kindred. Cf. the passage in Horace, Odes, III. xi. 30:

*Impiae nam quid potuere maius?  
Impiae sponso potuere duro  
Perdere ferro.*

7. *Sic*, on such terms.

9. *Ignē*, the fire on the marriage altar, whose sanctity she had refused to violate. So the *faces* are the torches, which are a necessary part of the bride's home-bringing.

11. *Ensem*. The full form is "*illo ense quem ensem*;" the relative being strictly an *adjective*, which agrees with the antecedent repeated in the proper case in the second clause.

14. *Non est*, sc. *pia*. There is no reality or merit in regretful virtue.

18. *Dextrae orsa*, in the words which my hand begins to write. MSS. have *ossa*, which might stand, = my finger joints.

19. **Putes**, causal subj. The thought of his possible suspicion unnerves her.
20. **Non sibi**, a murder which *others* had the heart to commit, though she had not. Note the position of the negative.
23. **Pelasgi**. Danaus is not yet king of Argos, but with his daughters is the guest of its king, here (and by Aeschylus, Supplices) called **Pelagrus**, elsewhere called Gelanor. A dispute with him afterwards led to Danaus' election in his place. **Socer** is Aegyptus.
26. **In focos**, to throw upon the altar.
28. **Juno**, who presided over marriage (see IX. 81), was the tutelary goddess of Argos : hence her opposition to the Trojans. See Virgil, *Æneid* I. 24:

Veterisque memor Saturnia belli  
Prima quod ad Trojam pro caris gesserat Argis.

So Horace, Odes I. 7, 8:

Plurimus in Junonis nonorem  
Aptum dicet equis Argos.

30. **Madidas**, with perfumes.
31. **Feruntur**, as it were by fate, as if they had no will of their own in the matter.
32. **Funere digna**, loudly enough for a funeral pyre, where all that was most costly was laid. So here, fit for their destination. Cf. **busta**, above.
36. **Tamen**, after all, it was no mere seeming.
40. **Populeas**, aspen.
42. **Soporis erant**, belonged to sleep, *i.e.* were fitted to produce sleep, were drugged. Chaucer has expanded this:  

And therewithalle a costrel taketh he,  
And seyde, " Hereof a draught, or two, or three,  
Yife him to drynke whanne he gooth to reste,  
And he shal slepe as long as ever the leste,  
The narcotikes and opies ben so stronge."
46. **Recidit**. The *e* in this word is generally long ; in *recido*, it is short : the difference is due to the accent falling upon it in the former word.
56. **Non faciunt**, are not suited.
57. Note the irony : they show their bravery by assailing those who lie defenceless.
62. What have I done that I may not keep my hands clean?
65. **Sua verba**, words that suit them, *i.e.*, words of complaint.
70. **Expulerunt**. See IX. 65, note.
74. Note the contrast in **timida fortia**.
78. **Summae**, the total. The butchery had been committed, according to one account, because an oracle had told Danaus that his life would be in danger from one of his nephews. To make all sure, he planned the death of all ; but when one was left, his work was thrown away, and hence his anger.
79. **In uno**, in the case of one. **Iacturam**, loss ; *lit.* throwing overboard.

83. **Populo**, they had been so numerous ; so Niobe of her children (Stories from Ovid, VIII. 50):

Fingite demi  
Huic aliquid populo natorum posse meorum.

85. It is best to understand **periere sorores** as lost *to her*: the deed of blood had put an impassable barrier between them.
88. What will be done to the guilty, when I am made a culprit for what deserves praise?
92. **Dignus**, if you hold them not unworthily.
94. **Furtivis**, her father would not allow a public funeral.
- It is well to compare with this the remainder of the passage in Horace, Odes, III. xi., which seems to have suggested several points in the text :

Una de multis face nuptiali  
Digna periturum fuit in parentem  
Splendide mendax, et in omne virgo  
Nobilis ævum,  
" Surge," quae dixit juveni marito,  
" Surge, ne longus tibi somnus, unde  
Non times, detur ; socerum et scelestas  
Falle sorores,  
Quae, velut nactae vitulos leaenae,  
Singulos eheu lacerant : ego illis  
Mollior nec te feriam neque intra  
Claustra tenebo.  
Me pater saevius oneret catenis,  
Quod viro clemens misero peperci ;  
Me vel extremos Numidarum in agros  
Classe releget.  
I pedes quo te rapiunt et auras,  
Dum favet nox et Venus, i secundo  
Omine et nostri memorem sepulcro  
Scalpe querellam."

## XII.

### HERMIONE.

**THE** story of Hermione is alluded to in Virgil's *Æneid*, III. 325, where **Andromache** is speaking. She had been carried off by **Pyrrhus** :

Nos, patria incensa, diversa per aequora vectae,  
Stirpis Achillaeae fastus, juvenemque superbum  
Servitio enixae tulimus. Qui deinde secutus  
Ledaeam Hermionen Lacedaemoniosque Hymenaeos,  
Me famulo famulamque Heleno transmisit habendam,  
Ast illum, ereptae magno inflammatus amore  
Conjugis, et scelerum Furiis agitatus, Orestes  
Excipit incautum patriasque obtruncat ad aras.

The commentator, Servius, remarks upon this passage that **Hermione**, though betrothed to **Orestes**, had been promised by **Menelaus** to **Pyrrhus**, in his admiration for the bravery of the latter at **Troy** ; or,

according to another account, had already been betrothed to Pyrrhus, but during Menelaus' absence had been actually married to Orestes by Tyndareus, their grandfather. (Ovid seems to have followed the latter story. See *Conjuge*, l. 16.) Pyrrhus, strong in the support of Menelaus, carried her off by force, but was afterwards surprised and slain by Orestes.

1. **Imagine patris**, like his father. So Virgil, "*instat vi patria Pyrrhus*." There may, however, be a sneer in it—"the thought of his pedigree makes him thus proud."
3. **Quod potui**, what I could do (I did); I refused his advances. Cf. Stories from Ovid, VI. 21:

*Celasset vultus, si non religata fuisset;  
Lumina, quod potuit, lacrimis implevit obortis.*

**Ne non invita tenerer**, that I might not be detained as if I were a willing captive.

5. **Vindice**. One of Ovid's frequent legal allusions. In proceeding by summary arrest (*per manus injectionem*) the plaintiff retained possession of the defendant's person or property unless he produced a "*vindex*," *i.e.*, a person who undertook to plead his cause and be responsible for him, the defendant being incapable of pleading his own cause. As a married woman, Hermione would be "*in viri potestate*," *i.e.*, she had no independent standing in the sight of the law, and being under another's "*dominium*" could not be touched by a third party. The "*vindex*" is, of course, her natural, legal protector, Orestes. But Pyrrhus rejects the plea, and drags her off forcibly—*traho* is the technical word.
9. I could not have been treated worse if the Trojans had been the victors, and had retaliated upon Greece.
12. Cf. *patria incensa*, in the passage from Virgil above, and the whole description in the second book of the *Æneid*.
14. Another allusion to the same legal *actio*.
16. Whilst you would take up arms, if etc., will you be thus backward? This would be expressed in Greek by *μὲν* and *δὲ*. The wondering question is not about this member or that, but about the contrast between the two. Cf. Stories from Ovid, XIX. 39 and note.
17. Not as when my father's wife was carried off, though the cause deserves it (19).
22. **Frater**, *i.e.*, cousin.
25. **Auctor**, again the technical name for the person who guarantees the title to property which is sold, or who, as having authority over her, and so possessing the right of transfer, gives away the bride. So Cic. p. Cluent., V. 14—*Nubit genero socrus, nullis auspiciis, nullis auctoribus*.
27. **At**, of an opponent's plea—but, Pyrrhus will say.
29. **Taeda**, *pars pro toto*, the marriage torch for the marriage.
34. **Amata**, in that she was loved.
37. **Ille**, Pyrrhus, proud of Achilles' exploits.



39. **Tantalides**, *nom.*, Agamemnon, who was commander-in-chief of the Greek army. Tantalus was his great grandfather : Tantalus, Pelops, Atreus, Agamemnon.
42. **Melius**, more accurately.
43. **Invidiosa**. Orestes' act, the murder of a mother by her son, must bring him odium, but the fault was not his ; his father's spirit bade him put on such arms. **Materia**, grounds.
47. **Hanc tamen**, yet such as it was.
51. **Rumpor**, I am ready to burst with rage.
53. **Obiectit**, cast blame upon. Some object is understood, as "quidquam."
59. Is it by some fatality of blood that we matrons of Tantalus' race are such a ready prey?
61. The story of Leda and the Swan.
64. **Hippodamia** was daughter of Oenomaus, king of Pisa, who required each suitor for his daughter's hand to contend with him in a chariot race from Pisa to the Corinthian Isthmus (see preceding line). Pelops bribed his charioteer, Myrtilus, and by his connivance won the victory.
65. **Taenaris**, Laconian, from the name of the southern promontory.
69. **Phoebe**. Leda had three daughters, Phoebe and Helen and Clytemnestra.
71. **Non longos**, even then short. I was still a child.
73. If I were not run away with, it would seem as if I were not a genuine Pelopid.
78. **Vivant**. Note the unusual sequence : Menelaus and Helen are still alive.
88. What better proof? My very mother had to ask which was her child.
89. There was *one* exception to this general tale of bad fortune, and now even that is to be taken from me.

## XIII.

## OENONE.

THIS story is one of all time : the simple playmate of youth abandoned for the courtly dame. There are many other aspects of the story which a Greek tragedian could fix upon ; but it is this plain one that Ovid has chosen, and put into his pretty verse.

1. **Tantus**, a prince. Paris was exposed as a child, and brought up by a shepherd who had rescued him, and ranked, therefore, merely as a peasant lad. Oenone was a nymph, the daughter of the river-god Cebren.
3. **Abait** : let regard for persons be put aside where truth is concerned.
7. Note the change of construction : so we speak of lying *in* the hay. Trans : Often, as we lay, the frost was kept off us by a lowly thatch.

11. *Maculis distincta*, marked with knots. The *maculae* are the knots at the joints of the meshes (hence, Fr. *maille*, our chain-mail).  
 16. *In titulos meos*, to form an inscription in my honour.  
 19. *Oenone*, abl. case.  
 20. A common proverb for an impossibility.  
 24. Cf. Shakespeare, *Richard III.*, Act I. Sc. 1 :

Now is the winter of our discontent  
 Made glorious summer by this sun of York.

The Nut-brown Maid, St. 6 :

My somers day, in lusty May, is derked before the none.

25. *Decentior*, who looks more seemly with her armour on.  
 27. *Mionere*, beat rapidly.  
 32. *Ceratas*, caulked with wax.  
 34. *Iste*, your present love.  
 35. *Nostros fientis*. Cf. Martial, VII. 51, 7: *Quum tenet absentis nostros cantatque libellos*. "*Nostros*" for "*meos*" is quite common.  
 36. *Suas*, so we should say, "we filled each his own sack."  
 40. They laughed at your pretext, for the wind was really favourable.  
 44. *Eruta*, ploughed up.  
 49. *Nativa*, not artificial.  
 52. My first impulse, at sight of your return, was to come to meet you.  
 53. *Mihi*, I caught sight of. It does not appear why purple was not "*cultus Paridis*:" he was a king's son.  
 57. That was not enough for me; the sight of a woman in your company ought to have sent me away at once. Why did I, like a mad woman, wait any longer, to see a base rival flaunting herself in my place?  
 61. *Sacram Iden*, it was sacred to Cybele, who is called *mater Idaea*.  
 62. *Illuc*, thither, to my rocks, I bore my tears.  
 63. *Coniuge*, "*deserta*" = "*orba*." Cf. IX. 156.  
 70. *Dicor ut*, the thought of being called. The sentence is subject to *tangit*.  
 71. (I do not, however, mean to allow) that Priam could object to have a nymph for his daughter-in-law. The sentence is what is called the restrictive consecutive. My want of admiration for so lofty a connection must not be supposed to go so far as to come under the head of "sour grapes."  
 82. *Solibus*. The plural is used to denote the excessive heat, sunny days.  
 83. *Recolo*, I remember. *Germana*, Cassandra, who had the gift of prophecy, with the curse added that she should speak truth, but no one should listen to her.  
 85. Types of fruitless toil.  
 89. *Obscenam*, like a bird of evil omen.  
 91. *In cursu*, as she ran about in her mad fit.

## XIV.

## BRISEIS.

THE following extract is part of a letter supposed to be written by Briseis to Achilles from the tent of Agamemnon, who had taken her to fill the place of Chryseis, whom he had been obliged to restore to her father. See the story in Homer, *Iliad*, book I.

3. **An**, etc. Or, is my regular ill-fortune sufficient to account for it? Does it ever cling to me?
5. **Lyrnessus** was one of the eleven towns of the Troad, and was captured by Achilles and his men. "I was an important item in my country, and so fell into your hands as part of the spoil."
7. "Three that shared one blood and one fate."
9. **Quantus erat**, full length. So in IX. 52, *nox quanta fuit*, the livelong night. **Iactantem**, heaving.
11. **Compensio** is to weigh one thing against another, so as to make them balance. "Yet I gained in you alone a full equivalent for all that I had lost."
13. **Iuratus**, another of the quasi-passive participles of A-verbs: "with an oath." **Matris aquosae**, Thetis, daughter of Nereus.
15. And now this is all that it comes to; you reject me, though I come with a dower in my hand.
23. **Devorer**, be swallowed up.
25. **Phthiis**. Achilles' men came from Phthiotis, a district of Thessaly. **Antequam** takes the subjunctive of that which is deprecated or to be prevented.
33. **Socero**, Peleus, son of Aeacus. **Nereus** was father of Thetis, Achilles' mother, and so grandfather-in-law.
35. **Pensa**. The amount of wool to be carded and spun by each of the maids was weighed out in the morning; hence *pensum* came to mean an appointed task.
41. I would rather be maltreated, if it must be, than be forgotten and left as unworthy of notice.
52. **Oenides**, Meleager, son of Oeneus, king of Calydon. He had slain his uncles in the Calydonian hunt, and then refused, in anger at his mother's curse, to go out to the war, till his wife, Cleopatra, persuaded him. Homer, *Iliad*, IX. 556 and foll. (where Phoenix is trying to induce Achilles to return to the help of the Greeks).
59. You are not what you once were. Achilles was once no seeker for safe adventure.
63. **Di melius**. Sc. *dent*.

67. Phoenix, Ajax, and Odysseus were sent as envoys to Achilles. Homer, *Iliad*, IX. 168 :

Φοῖνιξ μὲν πρότιστα διφιλος ἡγησάσθω,  
αὐτὰρ ἔπειτ' Ἄϊας τε μέγας καὶ δῖος Ὀδυσσεύς.

70. *Sinu*, by the beating of my breast.  
72. *Comminuere*, you will be made to falter.  
74. *Auspiciis tuis*, *i.e.*, so as to imitate your example.  
79. *Utque facis*, and (if you act) as you are acting you will drive her to death.  
80. *Hoc animæ*, the little life I have left.  
82. *Magnificum*, because the sense is "feminam jussisse mori."  
85. Achilles in his anger was drawing his sword from the scabbard, when Athene appeared, at Hera's command, and dragged him back, visible to him alone. *Iliad*, I. 194, and foll.

## XV.

### EVANDER.

THE story of Evander, and the accompanying story of the Visit of Hercules, told here by Ovid, and incorporated by Virgil in the national epic (*Æneid*, VIII.), are among the many attempts to account for the Greek element in Roman customs and culture, which is really due to the Greek colonies of Velia and Cumæ, and possibly to early intercourse with Marseilles. The immediate cause of it is the festival of the Lupercalia, whose similarity to the Arcadian festival of Pan at once strikes the eye. It was natural to account for this by an Arcadian migration, and as the festival was closely connected with the Palatine Hill, the Arcadian settlement was naturally placed there. But the worship of the god Lupercus was really a native *cultus*; the god is the native representative of the productive power of the earth, as is plain from the superstitions connected with his festival (compare the story of Caesar's wife alluded to in Shakespeare's *Julius Caesar*), and Evander is only another form of Faunus.

In the same way Schwegler (*Röm. Gesch.*, bk. VII.) has traced the worship, later associated with the Greek Hercules, to the native Sabine cultus of a god, *Semo Sancus*, a god of heaven, the upholder of right and justice against the powers of darkness—the equivalent, in fact, of the Latin Jupiter. This deity became later identified with the Grecian Heracles, the purifier of the earth, and the protector of men against unrighteous oppression; and when the identification was made, it was natural to ask how the Greek worship was introduced. Hence the legend of Hercules' visit, which takes a form not peculiar to the Roman mythology. In the Indian mythology the same myths occur. The celestial god Indra has the same conflict with an enemy

who appears under varied forms. Here, too, the struggle arises from a robbery of cattle by Vala, Indra's foe; here, too, the robber has hidden the cattle in a cave, and Indra wins them back and slays his adversary. Even in minor details the two agree—it is the lowering of the cattle that betrays their whereabouts. The comparison of the two myths leads to the conclusion that Cacus, too, was one of the native gods, and so he is called son of Vulcan (86), and his sister, Caca, as we learn from Servius' Commentary on Virgil (*Æneid*, VIII. 190), had a chapel like Vesta, with a fire continually burning. Cacus, that is, was a chthonian or subterranean deity, necessarily in conflict with the powers of heaven. This is indicated by the cave in which he dwelt, and by the fire and smoke that comes out of his mouth (l. 103 and following). The very illustration that Ovid uses (105) points to a parallel with the similar conflict between Zeus and Typhoeus. (Compare also the story of Hermes' theft of cattle, *Hom. Hymn Merc.*, l. 18 and following.) There is also, no doubt, in the whole story a reference to the volcanic nature of the soil, which would cause the subterranean powers to be looked on in a more hateful light.

When the identification with Heracles was once made, it was a very natural step to use Evander as the necessary link for the founding of a Greek worship.

1. **Proxima**, a.d. III. Id. Jan. (Jan. 11th). Tithono, the lover of Aurora, for whom she asked the boon of immortality, but forgot to add that of perpetual youth. Mr. Tennyson has a beautiful poem on the theme thus suggested.
2. **Arcaadiæ deæ**. Carmenta, or Carmentis, the mythical mother of Evander. The festival, like the Lupercalia, was connected with the idea of fertility; so that Carmenta is probably only another name for Fauna, or the Bona Dea. As all these divinities go in pairs, we find her in Plutarch made the *wife*, not the mother of Evander, or Faunus. (Preller, *Römische Mythologie*, pp. 356–358.) She is associated here with the fountain goddess Iuturna (the helpful—*ἰωβο*), apparently another native deity, connected with the Latin worship of Jupiter on the Alban Mount. There were two springs of this name at Rome, one in the Forum, near the temple of Castor, and a second in the Campus Martius (*ibid.* p. 508), the one alluded to here.
3. **Turni soror**. Iuturna. Virgil, *Æneid*, XII. 138.
4. **Virginea**, probably from the purity of the water. There may be an allusion here to the "Aqua Virgo brought by Agrippa from a marshy place eight miles from Rome on the Collatine road," which still supplies the Fontana dei Trevi, so familiar to all readers of Nathanael Hawthorne's *Transformation*.
7. **Carminæ**, *i.e.* Carmenta. The prophetic character of the goddess is probably deduced from this name.
9. **Orta prior luna**, a piece of haphazard etymology. The Arcadians called themselves *προσέληνοι*, a word which has puzzled etymologists.
11. **Utroque**. Virgil, *Æneid*, VIII. 138. *Vobis Mercurius pater est*.

16. **Tempore.** The course of events, as time went on, proved her boding true.
17. Join **nimum vera.**
18. **Parrhasia** was a town in Arcadia.
20. **Siste, precor, lacrimas,** is parenthetical.
- 24—26. It is a comfort in adversity not to have to blame yourself for it: when a man is conscious of fault on his own part, his actions are crippled by fear; but the consciousness of innocence inspires confidence and hope.
27. You are not the first to suffer from a stern destiny: men of weight and power have been overcome by it.
30. **Cadmus.** See Stories from Ovid, V. Cadmus was banished from his home, till he should bring back his sister Europa, whom Zeus had carried away, but found a fresh home in Boeotia, where he founded Thebes.
31. **Pagasaëus.** Pagasæ was the port from which the Argo sailed; it was the harbour of Iolcos.
33. Taken from a fragment of Euripides—  
*ἄρας μὲν ἀπὸ ἀετῶ περιδαιμος,  
 ἄρασα δὲ χθὲν ἀνδρὶ γενναίῳ πατρίς.*
35. **Tamen,** after all.  
*Informes hiemes reducit  
 Iuppiter, idem  
 Summovet. Non si male nunc et olim  
 Sic erit.—Horace, Odes, II. 10, 15.*
40. **Tuscois,** the Tiber, cf. Horace, Odes, III. 7, 28.  
*Nec quisquam citus aequæ  
 Tusco denatat alveo.*
41. **Terenti.** A place in the Campus Martius, where was an altar of Dis, buried in the earth. Servius says: It is called Terentum, because there the Tiber wears away its banks—so it was probably on a bend of the river.
44. **Regentis iter,** the steersman = *rectoris.*
47. *ne,* in prose, *quominus.*
50. **Novos deos.** A bit of Ovid's flattery of the reigning house. Compare with the whole prophecy the end of Virgil's Sixth Book.
58. Who could believe such destinies were in store for one place?
59. **Iam,** here of an immediate future, as *olim* (l. 57) is of the distant.
60. **Lavinia,** the cause of strife between Æneas and Turnus, as Helen had been betwixt Greeks and Trojans (*quoque*).
61. **Tamen.** In spite of thy defeat thou wilt prevail.
63. **Patrem,** inaccurate. Anchises died, and was buried in Sicily.
65. **Idem.** Augustus or Tiberius, each of whom was *pontifex maximus* as well as emperor. Augustus was treated as a *deus* even in his lifetime; hence the flattery of the next line.
69. She came down to our time.
72. Ovid revised the Fasti when he was in exile, longing for the pleasures and companionships of Rome.

74. *Arcade*, here Evander.  
 75. *Erytheidas*. Erytheia is a small island close by Cadiz, now called Trocadero. The improbability of Hercules following this route is evident on the surface; but if he was to visit Italy, it must be on some journey which brought him westward, and this was the only one to fit in. This story is told also by Virgil, *Aeneid*, VIII. 190 and foll.  
 79. *Tirynthius*, from Tiryns, the place of his servitude.  
 80. In Virgil there are *four* (VIII. 207.)  
 82. *Aversos*, tail foremost.  
 84. *Malum*, probably a play on the name-Kauds.  
 85. *Pro corpore*, to match his size.  
 86. *Huic monstro Vulcanus erat pater*.—Virg., *Æn.*, VIII. 198.  
 91. *Servata male* = *amissa*. *Furta*, the stolen cattle.  
 93. *Accipio*, the technical word of an omen.  
 95. *Ille*, *Cacus*. *Iuga*, sc. of oxen.  
 97. Hercules had taken Atlas' place, while the latter helped him to get the apples of the Hesperides.  
 100. The weight above made the ground settle as soon as the support was taken away.  
 102. *Rem gerit*, tries his strength.  
 103. *Male fortis*, *i.e.*, finding himself too weak.  
 105. *Typhoea*, see I. 61 and note.  
 107. *Occupat*, closes with him before he can act. *Adducta*, brought up to his shoulder, so as to give force to the blow.  
 114. The district between the Palatine and the Aventine, where the Ara Maxima was situated, was called the Forum Boarium, *i.e.*, the cattle market. The derivation, of course, is fanciful.  
 116. *i.e.*, the time for his deification.

## XVI.

## ANNA PERENNA.

It is plain from this extract that the festival of Anna Perenna was one of the puzzles of Roman antiquarians. Yet there are several hints to put us on the right track. The name is evidently the same as *annus*, and means "the perpetually circling." The festival was held on the Ides of March, *i.e.*, at the first spring full moon. It was one of rustic festivity, and so evidently connected with the life of the husbandman. Macrobius represents it as a time of prayer for success in the coming year: "*Eodem mense et publice et privatim ad Annam Perennam sacrificatum itur, ut annare perennareque commode liceat.*" We shall, therefore, not be far wrong in concluding her to have been a goddess who presided over the fertility of the land, especially in connexion with the rivers and streams that water it and make it fruitful. That she was specially the deity of the plebs and the country folk is shown by the

second legend (139—150), while a third, not given here, includes her in the cycle of Mars, who, as the masculine god (*mas mar-is*), is not only god of war, but also the fruit-giver. That she is one of the representatives of the powers of nature is plain also from the licentious songs which were sung, even by unmarried girls, at her festival. There is much to favour the interpretation that identifies her with the moon.

1. **Idibus.** *Sc. Martiis.* The place at which the festival was held was at the first milestone on the Flaminian way, reckoned from the *Porta Carmentalis*, so close to the *Pincian*, and not far from the present *Porta del Popolo*.
2. **Advena.** The Tiber was looked on as an Etruscan river. See XV. 40 and note.
6. Some make booths (like the Jewish tabernacles) with boughs of trees; some extemporize tents with shawls and sticks planted in the ground.
9. **Annos,** seems to show its connexion with the feast.
10. **Cyathos.** The cyathus was not the cup, but the ladle with which the wine was transferred from the mixing-bowl, or *crater*, to the *pocula*; it contained about the third of a gill. It was a common custom in drinking healths to take as many cyathi as there were letters in a person's name.  
**Ad numerum,** up to the number; or, they drink *by* number, keeping count.
11. **Nestoris annos.** He had outlived three generations of men. So Horace calls him "*ter aevo functus*."—*Odes*, II. ix. 13.  
**Ebibat,** drink off, *i.e.*, as many cyathi as Nestor had years. Note *qui* and *quae*.
12. **Facta Sibylla.** As old as a Sibyl, if cups could do it. Compare with this *Epist. ex Ponto*, II. 8, 41.  
*Sic pater in Pylios (i.e., Nestoris), Cumaeos mater in annos (sc. Sibyllae) Vivant.*
14. **Ad,** suiting the action to the words.
15. **Duras,** awkward, clownish. They danced round the bowl—**posito**, *sc.*, in medio.
21. I must give all the different legends, since there is such a variety of accounts, and I cannot decide between them. Ovid gives three separate stories, two of which are included in this extract. "*Quae tamen, etc.*" is the subject to **errat**.
23. **Arserat.** In the first line in a figurative sense; in the second in the literal.  
**Protinus,** when at once. Connects with 25.
29. **Numidae . . . Iarba.** Cf. Virgil, *Aeneid*, IV. 196.  
**Sine vindice,** and, therefore, open to seizure. See XII. 5 and note.
31. **Tamen,** in spite of her resistance. **Memor** has the same contraction as *memini*.
33. **Olim,** at times.
35. *i.e.*, three summers had passed. Note again the asyndeton in l. 37; supply "when." **Lacus,** vats.



39. Implies that the urn was opened and perfumes poured on the ashes.
43. *Pede*, the "sheets," ropes so called, that connect the sails with prow and stem.
45. *Melite*, Malta. *Cosyrae*, Gozzo, a rocky islet to the west of Malta.
48. *Battus*, the name of the royal house of Cyrene. See Herod., book IV., ch. 163.
51. This form of the conditional sentence exactly corresponds to the English. He would have kept . . . but he feared. *Pygmalion* was the king of Tyre, and brother of Dido, who killed her husband *Sichaeus* for his treasure. She had fled from him on her husband's death. Virgil, *Æneid*, I. 343 foll.
54. *Exilio*. Dative of purpose, "for her exile."
58. Cf. Campbell, Lord Ullin's Daughter :—  
 "O haste thee, haste," the lady cries,  
 "Though tempests round us gather;  
 I'll meet the raging of the skies,  
 But not an angry father."
59. *Crathidis*, a river in Bruttium which runs into the Gulf of Tarentum.
63. *Librantur*. They flap gently in the wind without disturbing the balance of the ship. *Ab aura*. The breeze is looked upon as a conscious agent. It was usual to haul down sails and take to the oars when near to land.
70. *Alveus*, the hold.
71. *Habennis*, *i.e.*, the helm. The steersman does not attempt to control the ship, but seeks help in prayer; nay, is almost too distracted even for that (*vix quoque*). So Mr. Paley explains, with reference to the common practice of Southern sailors, to get into a panic when any sudden danger arises, and quit the helm to repeat their prayers and cries of despair.
76. All that have *some* ground to be laid upon, even though dead.
78. *Expositis*, landed. *Omnibus* is probably masculine. *Hausta*, the tide sucked it in.
80. *Duos*. Trojan and Latin.
81. *Dotall*. He had received it as dowry with Lavinia. *Solo Achate*. The preposition is often omitted with the ablative when an adjective, or other word, is in attribution to it.
84. *Veniret*, oblique. He would say *veniat*.
85. *Dum secum Æneas*. Whilst *Æneas* is wondering to himself why she should come to Latium, *Achates* cries out, "It is Anna."
87. She half wishes that the earth would open to hide her.
91. There is something irresistibly comic in this speech. The gentleman "protests too much." "The gods did really blame my delay: it was no mere pretext on my part: and I really did not think she would kill herself—I thought she was too great a coward."
96. *Credibili*, *i.e.*, quam quod credibile erat.
97. *Ne refer*. You need not tell me the story—I know it already, for I met the lady in Tartarus.

99. *i.e.*, whether it be deliberate intention or chance that has brought you hither.
101. **Memores**, adj., which we have not forgotten.
105. The garb showed the stranger, and required explanation.
107. Join **causa est our tradam**.
111. The retribution is a fair one. The pious Æneas is hen-pecked.
115. **Quid agat**, what to do: deliberative subjunctive.
120. The wind closed the creaking door, so she had to escape by the window, for fear of rousing the household.
123. In her fear she had not even girded up her tunic.
125. **Corniger**. River gods were commonly represented with horns. Achelous lost his in the conflict with Hercules for the hand of Deianeia. Stories from Ovid, XI. 83.
130. Numicius kept the secret: she told it herself.
134. **Themis**, the mother of the Horæ. **Inachiam bovem**, Io, the daughter of Inachus. **Atlantis**, nurse to Jove.
139. At the first Secession, A. U. C. 260.
143. **Bovillis**, a hamlet on the skirts of the Alban hills, afterwards the first stage on the Appian Road.
150. **Defectis**, when food failed them (*defecerat*, 141).

Some scholars consider the worship of Anna to be of Phœnician origin, and suggest that it was introduced from Sicily when corn was imported thence to relieve the distress here mentioned.

## XVII.

## ROME'S FOUNDING.

HISTORIANS have puzzled over this legend and its details, and confess themselves baffled. Many points in it have been explained by reference to later Roman customs, but it seems now impossible to disentangle the historical truth that underlies it. It is best to treat it as pure legend.

1. Phocas, king of Alba Longa, left two sons, Numitor and Amulius. The succession to the kingdom belonged to the former as the elder son, but Amulius supplanted him, and Numitor lived contented in a private station. But Amulius, tyrant-like, was afraid that his brother's family would not acquiesce in the loss of power, and, to secure himself, slew his nephew, and made Silvia, his niece, a priestess of Vesta, thus binding her by a vow of perpetual chastity, and, as he thought, putting an end to all possibility of children being born to his brother's house.

**Moveri**, to start, begin.

The name Rhea Silvia (= mater Idaea, Schwegler) indicates the connection of this story with the Troy legend.

2. The water of the Numicius alone was used to cleanse the vessels used in the worship of Vesta. (Servius on Virgil's *Æneid*, VIII. 150.)

4. **E summa coma.** So Propertius of the Vestal Tarpeia (IV. 4, 15):  
Urgebat medium ficitilis urna caput.

7—10. These four lines seem by their rhythm to express this sleepy influence.

11. According to another form of the story she sees a wolf in an enclosure sacred to Mars and flees for refuge to a cave, where she has the vision that follows.

13. **Languida**, weary, with the weariness that follows sleep broken by bad dreams.

16. Or was it after all too real for a dream?

17. **Iliacis**, *i.e.*, of Vesta, whose worship Æneas had brought from Troy.

18. **Vitta**. Like the Scotch snood, a mark of maiden purity. Cf. Lady of the Lake, III. 5, which is a parallel to the present passage:—

She said, no shepherd sought her side,  
No hunter's hand her snood untied;  
Yet ne'er again to braid her hair  
The virgin snood did Alice wear.

19. **Indemay** refer to **focos** or to **vitta**. The latter is more likely. The twin palms are Romulus and Remus, the former the greater.

23. **Molitur**, wilds; **micat**, quivers.

25. The wolf and the woodpecker were both sacred to Mars, the god of the woods. Here again is an allusion to the story of the preservation of the twins, who were suckled by the she-wolf, and fed by the woodpecker (37, 38).

29. **Vestæ simulacra**, a bold license. The temple of Vesta was distinguished by the absence of any symbol save that of fire.

35. **Amne**. The Tiber had overflowed its banks, and so they were stranded at the foot of the Palatine Hill.

42. **Petita**, the people themselves made them judges over them.

45. **Pater editus**, the disclosure of their parentage.

49. **Utrique convenit**, both are agreed.

51. The name Romulus is evidently a derivative of Rome.

52. **Fides**, reliance placed in.

56. **Arbitrium**, the choice as to where the city shall be.

58. **Sacra Palis**, or Palilia, the 21st of April.

- 59, 60. The **fossa** thus filled up with first-fruits of all that is useful in nature, and with the soil from the different places from which the people came, was called **mundus**.

**Ad solidum**, to the hard rock.

62. **Fungitur igne**, gets through, *i.e.*, lets it burn out. All these rites are derived from the Etruscan ritual.

69. **Dominae**, predicative, as mistress of the world.

70. *i.e.*, the furthest East and West.

71. Thunder on the left was a happy omen.

75. **Celer**, a name invented with reference to one of the original tribes, the Celeres.

77. *i.e.*, the order was a general one, and Celer interpreted it literally.

81. **Eutro**, a spade; "*rutrum*, ruitrum a ruendo."—Varro.

88. **Dissimulata**, disguised; he had pretended not to feel it.

## XVIII.

## WHAT BECAME OF SILVIA.

3. A ferry-boat worked, as is common now, by a rope attached to each bank.
7. Swollen with the melted snows from the neighbouring hill, which makes the stream foul and muddy.
9. What have I gained by my haste, by curtailing my hours of sleep, by joining day to night, *i.e.*, by starting before daybreak, if I am thus early to be stayed in my course.
12. *Sic*, on this condition.
13. Join *non ferendae invidiae*. You will bring on yourself intolerable infamy, if a poet's verse shall celebrate your delays.
17. *Inachus*, a river god of Argos. *Melie*, a nymph, daughter of Oceanus.  
*Pallidus isse*. Paleness is a common sign of a lover. Cf. Suckling :

Why so pale and wan, fond lover ?  
Prythee why so pale ?  
Will, if looking well can't move her,  
Looking ill prevail ?

For *isse*, cf. Tennyson's "I went mourning," of Jephthah's daughter, in *A Dream of Fair Women*.

19. *Cornua*. Cf. Stories from Ovid, XI., The Wooing of Deianira. Hercules contended with Achelous for the hand of Deianira, the daughter of Oeneus. In the struggle Achelous lost one of the horns which were the regular appendage of a river god. It was taken by the Naiads, and became the Cornu Copiae.

Nec satis hoc fuerat ; rigidum fera dextera cornu  
Dum tenet, infregit, truncaque a fronte revellit,  
Naiades hoc, pomis et odore flore repletum,  
Sacrarunt, divesque meo bona Copia cornu est.

21. *Calydon*, of which Oeneus was king.
24. The sources of the Nile were then, as now, the puzzle of geographers.
28. *Tibur*, the modern Tivoli, was much older than Rome, and was traditionally said to have been founded by Greek colonists from Argos (So Horace, Od. II. 6, 5, Tibur *Argeo* positum colono), the name of the founder being Catilus. *Ibid.* I. 18, 2 :

Circa mite solum Tiburis et maenia Catili.

It is upon the river Anio, which, in 1826, did such damage by sudden floods that its course had to be diverted by a tunnel, so as to form the present cascade. The old bed is undermined in many places, so as to justify the expression "per cava saxa volutans."

29. *Erat*, *quamvis* admits the indicative in poetry.
30. With the marks of her nails on her hair and on her cheeks.
31. *Patruī nefas*. Cf. XVII. 35.
35. *Teris*, pace.
38. *Vitta*. Cf. XVII. 18, note.
42. *Lentus*, without being moved.
56. *Virginis*, emphatic : while I was still a maid.
57. *Tædas*, marriage. *Iliacis fociis*, the hearth of Vesta. See XVII. 17. So *Iliacæ Vestæ*, Fasti, VI. 227.
60. Life is not worth having, when I cannot look people in the face.
63. *Ad pectora*, to support her.
66. No doubt you, an old hypocrite, have your loves, but you conceal them.
71. If you were a "mighty river," instead of a mere country beck, swollen, not by deep springs, but by winter rains, we might excuse such presumption.
78. Your bed is then dry and empty, and the traveller who should come to you, hoping to quench his thirst, would have as good reason to curse you as I now have.

## XIX.

## THE STOLEN BRIDES.

THE story of the Rape of the Sabine Women, which has formed a subject for so much pictorial illustration, appears to belong to the class of legends which are invented to account for existing customs. The whole series of marriage rites at Rome kept up the notion so common in early times that the bride was carried off by force. She was torn from her mother's arms, carried by the bridesmen across her husband's threshold, as if to indicate that she did not enter his house of her own will, and the miniature spear (*caelibaris hasta*) was passed through her hair, as if she were a captive taken in war. Again, no marriage could take place on a festival day, violence being then forbidden. The cry, "Talassio," which was used by the bridesmen, is another custom which the story attempts to account for, but vainly; for there are different interpretations given, none of which is rational. That the story is utterly unhistorical is evident from the mention of Circus games. The Circus itself was then an impracticable marsh, which was not drained till the time of the Tarquins; and the games which are spoken of were only introduced from Etruria at a later time.

The Sabine war, which is represented as a consequence of this rape, is probably historical. We know that the Sabines were about this time pressing westward from their mountain homes, and the numerous temples and sacred places belonging to Sabine deities on the Quirinal Hill confirm the alleged existence of a Sabine settlement there, which was afterwards incorporated with the Latin settlement on the Palatine.

3. The *Casa Romuli* was still shown on the slope of the Palatine, near the western angle of the hill towards the Circus. What it was like is plain from this passage.
6. *Tamen*, humble though it was.
10. *Credebar*, Mars is speaking. *Male*, sc. *vix*.
15. *Sollicitos*, full of anxiety. If this is to be taken as a complement, it refers to the anxiety of the people about this issue of their plan. It may be a general epithet; it may refer to the anxious watching who is to be victor.
16. *Viduos* (cf. our "void"), simply "unwedded."
17. In the imperial times it was customary to stretch a vast awning, across the amphitheatre to protect the spectators from sun and rain. This awning was attached to stout upright poles fastened to the walls. The rings in which they were placed may still be seen in the old amphitheatres, for instance, in that at Nîmes. *Marmoreo*, the seats were not yet of marble.
18. *Pulpita*, the stage. It was customary to sprinkle it with saffron dissolved in wine, to give a pleasant odour. Cf. *Propercius*, IV. 1, 15:  

*Nec sinuosa cavo pendebant vela theatre,  
Pulpita sollennes non oluere crocos.*
- Soena* is here apparently the background of the stage.
22. There were then no costly garlands, and the barber was unknown.
24. *Velit*, practically an indirect question: each settles for himself (the question) which maiden he will have.
26. The stage was the ground itself, merely levelled. See for an account of the games introduced from Etruria into Rome, *Livy*, Book VII. 1—3.
- Ludius*, a stage player.
27. There was then no *claque*, no applause arranged beforehand. At Rome, as in French theatres in our own time, it was usual to have bodies of men stationed in different parts to applaud at a given signal. In *medio plausu*, when attention was thus called off.
28. *Signa petenda*, the signal they were to wait for.
36. *Sine mente*, panic-stricken, senseless.
39. *Genialis*. The marriage couch was called *lectus genialis*: hence the epithet.
41. *i.e.*, *Negabat, se comitem fore*, refused herself as a companion.
45. *Oures*, the Sabines.
46. Possibly an allusion to the war between Caesar and Pompey, who was Caesar's son-in-law.
49. *Diotam*, fixed as the place of meeting. *Mea nurus*, *Hersilia*, *Romulus'* wife.
52. *Lente*, without effort: we must make a choice.
57. What the advice was is clear from what follows.
59. The scene of the fight was the valley between the two hills, the Palatine and the Quirinal, *i.e.*, the site of the later Forum Romanum.

## XX.

## THE DEATH OF ROMULUS.

A FITTING conclusion to a life which began with miracle. The apotheosis, as well as the birth, is Greek rather than Italian in its character. The supposition that Romulus was slain by a conspiracy of the patricians, and the consequent story of his rule becoming despotic, are poetic fictions invented to explain the legend. The legend itself seems to date from Ennius: all that is mentioned before that is that the king suddenly disappeared.

As Romulus was the hero of the Latin Rome, so Quirinus was the hero—or, it may be, the war-god of the Sabines. The combination of the two names in one person after his death implies that the Latin and the Sabine elements in the Roman population were completely fused together. The mention of a Julius as the bearer of the deified hero's message deserves notice. According to the prevalent tradition, it was not till later (in the reign of Tullus Hostilius) that the Julii became Roman citizens. The legend was, therefore, in all probability, one of the Julian family.

1. **Proxima lux**, A.D. XIV. Kal. Mart. (Feb. 16th). The 17th was dedicated to Quirinus, *i.e.* was the festival of the Quirinalia.
4. When raised to heaven as war god he took the name of his weapon.
6. **Cures**, used here for the Sabines generally.
9. **Vires**, strength enough to stand alone.
16. **Movit**, the shaking made the burden gall him.
17. **Capreae paludem**, a piece of marshy ground in the Campus Martius.
18. **Iura dabas**. Romulus' removal was generally associated with a festival, apparently one of purification, called the Poplifugia, a festival somewhat similar to the Lupercalia.
22. **Fit fuga**, the thunder would at once disperse the assembly, making all that was done null and void.
23. See Introduction.
29. **Trabea**, a striped toga, hence worn afterwards by Roman magistrates.
33. **Pia**, with filial duty; Romulus was to them as a father.
36. **Populos**, the two nations, Latin and Sabine.
37. **Collis**, the Quirinal, often called simply the "Hill."

## XXI.

## TARQUIN AND LUCRECE.

THE legend of the expulsion of the Tarquins is already on the border-land of history. The revolution which brought it about was made in the interest of the aristocracy. Tarquin the Proud, by the help of the

patricians, had overthrown the constitution of Servius, which gave too great privileges to the lower classes; but, having once ascended the throne by their help, he endeavoured to make the monarchy hereditary, and established what bears most resemblance to a Greek τυραννίς. With this view he commenced great architectural works, the temple of the Capitoline Jove and the drainage works of the Cloaca Maxima, and strengthened himself by alliances with the neighbouring Latin towns. So successful were his efforts that in a treaty with Carthage, which was concluded in the year after his downfall, Rome is entitled to speak on behalf of the whole Latin confederacy, and her commerce is already extended to the shores of Africa. There can be little doubt that the task-work which followed these great undertakings would weigh heavily upon the people, and the patricians would win some support from them in consequence; but all the names of the conspirators are patrician, and all that they did shows a feverish anxiety to secure the plebeians on their side. To attain this they gave them a material interest in the exclusion of the royal house by distributing the property of the Tarquins among them, and in other ways, by copious largess of corn, etc., bound the people to their side. It is quite possible that other causes were at work: for instance, the Sabine element in the Roman population would naturally dislike the rule of a foreigner over them. There is no reason to discredit the story of Lucrece. Such outrages have often been the spark to kindle the latent dissatisfaction into a flame.

2. A.D. VI., Kal. Mart. (Feb. 24th), called the "Regifugium."
4. In wars with the Latins and Volsci.—Livy.
6. Whatever be the origin of the story about Gabii, historical documents extant in Dionysius' time proved that the city made peace according to regular form on equal terms, and received equality of rights with Rome. The trick of Sextus is copied from the similar trick of Zopyrus against Babylon (Herod., III. 154 foll.), and Tarquin's answer of the lily-heads is the answer of Thrasylbulus to Periander (Herod., V. 92 § 10).
7. *Proles manifesta*, an unmistakeable son of the Haughty (as he showed by his acts).
15. *Tueatur*, to take the charge—conduct—of the war.
16. He gave a crafty assent; it was just what he wanted.
18. *Quod*, from the emphatic position probably the interrogative: "to ask *what* way he would point out?"
20. Added only to make a more definite picture.
23. *Decussa lilia*, the beheading of the lilies.
26. *Duoibus*, abl., because of *suis*, stript of their leaders.
29. This response was given to a private inquiry of the young men as to which of them should succeed to his father's power.
33. This fiction is due simply to the name *Brutus*. It is incredible that one who was looked upon as half-witted should be sent on such an embassy, or should hold, as Brutus is represented as doing, the office of *Tribunus Celerum*, or commander of the cavalry force of the city, a post practically next to the king.



36. He pretended to stumble. Apollo is made to declare that none of Tarquin's sons should succeed, and to patronise the Regi-fugium.
45. I wonder whether our wives are faithful to us? or whether they are careless of our fate?
49. Lucius Tarquinius Collatinus, afterwards rejected from the consulship because of his name.
51. **Urbs** to a Roman's ear always meant the capital, as "town" to an Englishman means London.  
**Nox superest**, there is night enough still left.
52. Note the rapidity of the narrative till we come to the picture of Lucretia.
56. **Posito mero**, over a bowl of wine. For Roman matrons to drink wine at all was contrary to decorum; but here are all the accompaniments of a protracted debauch.
60. **Ipsa**, the mistress as opposed to the *famulae*.
62. **Lacerna**, a military cloak, a warm outer garment, sent apparently each campaign. Propertius, V. 3, 18: *Textitur haec castris quarta lacerna tuis*.—Paley.
63. She asks her maidens what news they hear of the war: how long it is likely to last.
67. **Sed enim**. It is only a matter of time, the town must fall; but I wish it were over, for my husband is so eager for the fray—wherever there is danger he will put himself in the way of it. The whole of this picture is very touching. Note especially the touch in "revixit."
72. **Gremio**. See I. 18, note.
74. A worthy expression of the soul beneath.
77. **Juvenis**, Sextus. The others are Titus and Aruns.
79. **Forma**, shapeliness, good figure. For the other features, see note on IV. 33.
83. **Carpitur**, has his senses racked.
85. **A magno flatu**, after a gale. In the next line, **a vento**, is after, *i.e.*, in consequence of, the wind. **Unda tumet**, the swell remains.
87. Note how **praesens forma** and **praesentia formae** are interchangeable.
90. **Viderit**. It is not clear what is the subject with the reading *juvet*; but with the reading in the text (Merkel's) Lucretia appears to be the subject. Let her look to herself; the bold find help either from chance or from Providence. The proof of it—boldness won me Gabii.
96. Kinship gave him a claim to entertainment even in the absence of the master of the house.
97. **Animis**, general, "men's minds."
101. **Patrem**. Spurius Lucretius.
108. **Caeco**, used of blind apprehension, which fears the worst.
111. Must I owe this trial too to a Tarquin, that I must proclaim my own disgrace.
113. **Coactae**, probably the genitive, to the act of one who was under force.

115. **Fixit.** The perfect denotes the suddenness with which it is done ; it is at once *completed*.
117. Could anything paint more delicately the innate purity of the woman than this last touch ? Cf. Eur., Hecuba, 568 :  
*πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν.*
123. **Per tibi ego hunc iuro.** A common order in oaths, expressive of excitement.

## XXII.

## THE FABII.

THE Fabii were apparently a Sabine family, who became the leaders of the Roman aristocracy in the reaction that followed on the failure of Spurius Cassius and his agrarian law (A.U.C. 269). For seven years a Fabius held one of the consulships. As opponents of the commons they pressed forward the war with Veii in order to stop internal political efforts, and, by keeping the people under arms, to nullify, as far as possible, the tribunes' veto. Presently, however, came wars with the Aequi and Volsci on the other side, and the Fabii fell into odium as the authors of the war with Veii, which, from the proximity of the place, for it was but ten miles from Rome, was very harassing to the Roman farmers. Suddenly they seem to have changed sides and supported the commons in their demands ; at any rate, they became very active in the Veientine war, and themselves undertook to garrison an outpost to harass and interfere with the enemy, much in the same way as Declea, fortified by the Lacedaemonians, annoyed Athens in the Peloponnesian war. This post was situated on the Cremera, a small stream betwixt Rome and Veii, and it would seem that the whole clan (*cum familiis suis*, Aulus Gellius) migrated thither. One, however, was left behind who, from his holding the consulship not long after, must have been of mature years ; probably he did not accept the policy of the rest of the clan.

2. The warriors of one clan take arms as volunteers. *Profleri*, however, is the word used for giving in one's name for any definite service.
5. There is a way through the Carmental gate on the right next to the temple of Janus. This is Merkel's version : from a passage which he quotes there seems to have been a temple of Janus outside the gate. Livy speaks of the right arch of the gate as being the unlucky road : hence Heinsius proposes here to read *dextro*.
8. Explains *rapacem*. In summer the Cremera is a small brook.
9. *Loco*, in a fit place.
11. The Fabii were the lions ; the Veientes the timid sheep. Note the *Libyan* rock : the picture is more vivid when it is definite. So the *Laurentine* boar below (33).
17. **Campus**, does not correspond to anything in the actual landscape ; the herds in the midst are like those left by Italian brigands to give the signal of the passing traveller to their comrades.
25. Another form of the story represents them as returning to Rome to keep a family festival at their home on the Quirinal.

26. **Quod vident**, *i.e.*, in the way of herds and moveables.  
 32. **Laurentibus**. Its marshes were the haunt of the wild boar.  
 Cf. Hor., Sat. II. iv. 42: *Nam Laurens malus est, ulvis et arundine pinguis.*  
 33. **Fulmineo**. So Phædrus: *Aper fulmineis ad eum venit dentibus*; and Ovid of the Calydonian boar: *Medios violentus in hostes Fertur ut excussis elisi nubibus ignes.* (Stories from Ovid, XX. 51.) The epithet marks the awful rapidity of the attack.  
 39. The Fabian clan claimed descent from Hercules and Evander.  
 43. Q. Fabius Maximus Cunctator, whose lingering policy saved Rome after Trasimene and Cannae (216 B.C.).

*Unus homo nobis cunctando restituit rem.*

## XXIII.

## CYBELE'S HOME-BRINGING.

THE worship of the *Magna Mater Idaea*, who came sometimes to be identified with the Italian *Bona Dea* and the Greek *Rhea*, was one of those which were imported into Rome in historical times. In the year 205, when Scipio was waiting for permission to carry the war against Hannibal into Africa, Italy was visited, according to Livy, by frequent showers of meteoric stones. The Sibylline books were consulted, and, in accordance with their directions, an embassy was sent to Attalus I., king of Pergamus, for permission to bring to Rome the image of Cybele, itself apparently a *diōweres* or meteoric stone. By direction of the Delphic oracle it was to be received by the best of the Roman citizens. The *Megalesia* were established simply as a memorial of the home-bringing, and everything possible was done to prevent the abuse of a worship which, in its native Phrygia, was an occasion for all the mad excesses which distinguished the religious ceremonies of the East; but by the time of the empire the barriers were broken down, and the fakir-like enthusiasm of Cybele's worshippers (or the Galli) prepared the way for all the excesses of Isis worship and Eastern superstition which degraded the Rome of the emperors.

2. As the *mater Idaea*, Cybele was associated with Troy, and it would have been natural for her to accompany Aeneas.
3. By the fates for Latium.
6. **Edomito orbe**. Rather a poetical anticipation. Rome had not yet finished the conflict with Carthage, and had not begun her world-conquests.
7. **Euboei**, the Sibylline books. The chief Sibyl for Rome was the Cumæan, and Cumæ was a colony from Chalcis in Euboea.
8. **Inspectum**, *sc.* *carmen*. The *carmen* is given by Livy: "*Quandoque hostis alienigena terrae Italiae bellum intulisset, eum pelli Italia vincique posse, si mater Idaea a Pessinunte Romam advecta foret.*" (XXIX. 10.) Ovid has mixed up what Livy gives as separate *sortes*.

11. They are as men lost in a maze.
14. **Idaeo**, Ida, a mountain in the Phrygian Troad. The image, however, was fetched from Pessinus, which is at some distance from Troy.
16. **Attalus**, the first of the name (230—197 B.C.), son of Attalus, a brother of Philetaerus, to whom Lysimachus, one of Alexander's generals and successors, entrusted the fortress of Pergamus. Philetaerus afterwards made himself independent, and was succeeded by Eumenes, the son of another brother of the same name.
- Rem negat**. There is no trace of this in Livy; but if he had assented, there would have been no means for Cybele to express her own feelings in the matter, and so the poet would have lost the chance of his patriotic lines.
22. **Nostra eris**, *i.e.*, you will still be with men of Phrygian blood.
24. **Phryx pius**. Aeneas, whose care for his father Anchises, whom he carried out of burning Troy, makes this his stock epithet. Cf. Virgil's Aeneid, IX. 80, where Cybele asks of Jupiter that the safety of Aeneas' fleet may be guaranteed, since it was built from the timber of a pine wood—"mihi multos dilecta per annos."
26. Cf. Livy, XXIX. 11: *Sacrumque iis lapidem, quam matrem esse deum incolae dicebant, tradidit ac deportare Romam iussit.*
28. **Dividit**. See below, 66. The Tiber divided into two channels at its mouth: hence the plural Ostia.
30. **Tusci**. See XV. 40, and note.
32. The Vestal virgins.
34. **Adversas**, against the stream.
42. **Nobilitate**. In its dignity it matched her birth. Mr. Paley takes it as an ablative of comparison, *impar* being equivalent to *inferior*.
- For Clausus, see Livy, II. 16; and Virgil's Aeneid, VII. 706. The family was a Sabine one.
45. Her love of dress, beyond the simplicity of the time, and her freedom in conversation with stern, grave old men, made her to be looked upon as lacking in modesty. It is supposed by some that she was a Vestal virgin, of whom a specially modest and reserved behaviour was expected. The precedence accorded to the Vestals would account for her coming out—"ab agmine matrum" (49).
56. **Certa**, definite, fixed.
60. **Re**, "by an act, not by mere words."—Paley.
62. **Scena**. The story was probably enacted on the stage as part of the Megalesia, which were memorial games.
63. The fact of her following was a commendation of Claudia's purity.
70. **Posito foco**, a temporary altar.
74. **Ab amne**, the stream is lost in the river; the *amnis* is agent of the change.

75. This washing was an annual custom, and took place near the Porta Capena. Martial, III. 47 :  
*Capena grandi porta qua pluit gutta  
 Phrygiumque matris Almo qua lavat ferrum,*  
 which shows also that the image was of meteoric iron.
78. The women (*molles manus*) beating on the tambourine.
79. *Celeberrima*, attended by a great crowd.
81. *Ipsa*, *sc. dea*.
83. *Nasica*. P. Cornelius Scipio Nasica, adjudged the best citizen of Rome. Her temple was built by Metellus, but Augustus rebuilt it, and from that time it bore his name.

## XXIV.

## NEW YEAR'S CUSTOMS.

THERE is no god in the Roman Pantheon who is so distinctively Roman as Ianus. Most of the others were identified by the popular theology with Grecian Deities, but Ianus stood alone. His name (Ianus, Dianus, from *dius, dium*, the open, clear sky), shows that he is the sun-god,\* and so the companion of Diana, the moon. As such he is the porter of heaven and light, whose doors he opens in the morning and closes at night. This aspect of opening and shutting, of going in and out is the predominant one amongst the Italian tribes, and the symbol of the god is the simple arch or open passage (*transitio pervia*, Cic. N.D. II. 27). The original idea, however, was preserved in the oldest of these Iani at Rome, the Ianus Geminus of Numa—in the Forum, which faced east and west. (See below, l. 54.) This same double function of opening and closing the day accounts also for the two-headed shape in which he is usually depicted.

As he opens heaven to men, he is the mediator between them and the gods, and is first invoked at every sacrifice. As the god of beginnings he is the creator and overseer of the whole universe; he presides over all human business, men's going out and coming in. The Roman belief in beginnings, as having an almost magical effect on all that followed, made them look to him in all that they did. Especially as a war god (Ianus Quirinus) his approval would bring success on warlike expeditions. Hence the custom which is most intimately associated with the name of Ianus; for his open door is the symbol of successful beginnings, and so, whenever Rome's armies go forth to war, his door is left open; when they return victorious, and peace is established, it is shut.

The Kalends of each month were sacred to Ianus, in conjunction with Iuno (who, as Lucina, is also a moon-goddess), but the Kalends of January more especially, as nearest to the shortest day, and to those of the opening solar year; for the civil year for long began at Rome with the month of Mars.

\* This is confirmed by the fact that there is no other *Latin* sun-god: *Sol* is Sabine, *Apollo* is Greek, and of later introduction. Mommsen, however, dissents from this view. See his *History of Rome*, vol. i. p. 273 (Eng. Trans.).

As their chief god he is naturally made also the oldest king of the Latins.

2. **Tua terga vides.** Explained by l. 54.
3. **Duoibus,** Tiberius and Germanicus.
6. **Besera.** Ianus was clavier, or key-bearer, a natural symbol of the opener. Note the epithet *candida*, appropriate to the clear sky.
12. **Spica Ciliasa,** saffron, which was brought from Corycus, in Cilicia. It was burnt, not merely for the sweet odour, but because its crackling on the embers was a good omen.
13. **Verberat.** So to reflect light or sound is *repercutio*.
15. **Intactis,** fresh, clean. The white toga (*vestis concolor*—it was a "*dies candidus*") was the Roman holiday dress.  
**Tarpeias,** to the temple of Jupiter Capitolinus, which was, strictly speaking, on the other side of the Capitoline from the Tarpeian.
17. At this time the new magistrates entered upon their office on the 1st of January. **Purpura,** the *trabea* or state robe of the consuls. See XX. 29.
18. **Ebur,** the curule chair.
19. **Præbent, i.e.,** willingly. A struggling victim was the worst of omens. The oxen of the Falerii district, the valley of the Clitumnus, were *white*, another token of the god of light.
29. I was pondering the matter, and had taken out my note book to jot down such lines as should occur to me.
31. **Anotipiti,** literally, "two-headed." He is called Ianus *bifrons*.
35. The god was generally represented with key and staff: the latter as guardian of the ways. Sometimes the fingers of the right hand were so arranged as to form the number CCC, of the left to form LXV, making altogether the number of days in the solar year.
37. **Vates dierum.** The Fasti, of which this is the opening, is a poetical account of the festivals in the Roman Calendar.
40. See Introduction. The explanation of the shutting of the Ianus doors in peace is, of course, fanciful. There is an emphasis on *perpetuas*. The doors are shut, and she cannot get in again. So Virgil, *Aeneid*, l. 293: *Furor intus*. VII. 601—614. In l. 195 it is Peace that is shut in, lest she should escape.
50. **Larem.** The Lar, or household tutelary god, was by the *focus* or hearth in the *atrium* on which the door opened. The porter's box was inside the door, in the vestibulum or porch, "like the porter's room in a college gateway."
55. **Ora,** with the faces of a horse, a lion, and a dog. **Hecate** was from this practice called Trivia.
59. He showed that he would not be "niggard of reply."
63. A beautiful description of spring.
65. Then is the birthday of time.
66. **Palmitæ,** the fresh shoots formed each spring.
68. **Seminis herba,** the first blades that show themselves above ground as it were directly from the seed.
74. **Anni novitas,** the new year.

76. **Contulit**, condensed his answer into two lines.
77. Gives a very natural and, probably, the real reason. See Introduction.
79. The law courts were not closed, but a semblance of business was kept up for the omen's sake, and every one was bound to do some work at his trade (*suas artes delibat*), though it is only just enough to bear witness to what his employment is.
92. So kindly words on New Year's Day are an omen of kindness throughout the year. In the following lines the emphasis is upon **primam** and **primum**. This superstitious belief in the ominous import of beginnings is shown again in the importance attached at elections to the vote first recorded by the prerogative century.
95. No prayers uttered are vain—every word has its weight; so good wishes may bring a blessing; at any rate, we must see to it that no ill words bring a curse.
98. **Tetigi**, they followed so closely as to touch.
99. These gifts were called *strenae*, and the custom is said to have been connected with a Sabine goddess, Strenia. The French *brèves* preserve the name and the custom. **Palma** may be a palm branch, or it may be the date.
102. **Dulcis**, complement. May accomplish with or in sweetness the journey that begins with it.
103. **Stipis**, the New Year's farthing.
105. Little you know of your own times, not to know that there is no sweet like cash.
107. A further popular legend made of Ianus a native prince, who lived in the Golden Age on the Ianiculum. Saturnus came to him and instructed him in agriculture, so that "**Saturno regnante**" is not strictly in accordance with the legend.
113. **Casa**. See XIX. 4, and note.
115. The *cella* was so small that there was hardly room for the statue, which was of earthenware, not of gold.
121. **Praetor**, T. Quinctius Cincinnatus. (Livy III. 26.) He was really summoned to the dictatorship.
128. **Vitiis**, prodigality and avarice.
131. A thing is valued by what it costs. It is income that confers public office and that wins prizes: a poor man is hopelessly down.
138. **Aurea**. Tiberius dedicated a temple of Ianus in 770 A.U.C., so that this passage must have been inserted in a second edition, or the temple was already in building.
148. **Falcoifer deus**, Saturn, as the earth-god who promotes agriculture. He, too, was one of the primeval kings.
155. The Ianiculum is on the right bank of the Tiber, which, therefore, washes its left side.
158. **Tanta res**, what is now so great was but pasture for a few oxen.
159. **Cultrix**, doing me honour.
161. The Golden Age was a time when gods mixed freely with men. Over-civilisation drives away all the virtues, but Justice is last to go.

166. There was no work for the magistrate; it was a perpetual maiden assize.
167. *Bello*, there was no such thing.
171. *Iani*. Every arch or gateway was a *Ianus*, and in many cases contained an image; but only in one case was it *sacratum*, so that sacrifices were offered to it; this was in the arch of *Ianus Quirinus*, god of war. This *Ianus* was called *Ianus Geminus* (*geminæ portæ*, Virgil, *Aeneid*, VII. 607). It was between the south point of the Quirinal Hill and the Capitoline, near the Carcer Mamertinus. It is thought by some to have been one of the gates of Romulus' city, after the Capitoline was added to it. In the conflicts with the Sabines it would be opened when the people went out to battle, and kept open for their return; but shut in peace, as a precaution against sudden attack.
172. *Foris duobus*, the Forum Romanum and the Forum Iulium.
174. *Oebalii*. According to the legend the Sabine king had Spartan blood in his veins.
175. *Levis custos*, Tarpeia, who showed them the way to the citadel, on their promising to give her what they wore on their arms. (Livy, I. 11.)
179. *Portam*, of the citadel; unless the *Ianus* was originally a gate, and the Sabines were pressing in after the fugitive soldiers of Romulus. *Saturnia*, Iuno.
182. *Artis*, i.e., as opener.
183. *Ianus*, like Balder in the Norse mythology, is not only a sun-god, but a spring-god also. He is the consort of the fountain-nymph, *Iuturna*, and the father of *Fontus*, on the *Ianiculum*. The legend is probably a tradition of some volcanic outbreak. There are still sulphurous streams on the road to Tivoli, some twelve or fifteen miles from Rome.
190. *Strus*, a kind of cake like finger biscuits.
199. *Vestri*, a triumph of Tiberius and Germanicus over the Cherusci and Chatti, celebrated in 770. (Tac., *Ann.*, II. 41.) The Rhine was represented in the spectacle. (Epist. ex Ponto, II. i. 39.)
202. *Auctor*, Tiberius, who was jealous of Germanicus' share in the praise.

## XXV.

## AN AUTOBIOGRAPHY.

1. ORDER: *Accipe, posteritas, ut noris qui ego ille tenerorum lusor amorum quem legis fuerim. Tenerorum lusor amorum*, an accurate description of Ovid's chief work before his exile. The *Amores* are purely amatory poems; the *Ars Amatoria* sums up his experience in love affairs; the *Heroides* are love-episodes in a dramatic form; and the stories in the *Metamorphoses* many of them turn upon the tender passion.



3. **Sulmo**, a town of the Peligni (Peligni pars tertia ruris, Amor. II. 16. 1.), seven miles from Corfinium, and by the high road ninety-four from Rome. The whole district was very cold in winter, and abounded in clear streams. (*Gelidus Sulmo*, Fasti, IV. 81.)
6. In B.C. 43 (A.U.C. 711), when the consuls Pansa and Hirtius were slain in two successive battles against the forces of Antony, which were besieging Mutina (Modena).
8. The qualification for an *eques* was 400,000 sesterces, about £3,333.
10. Join *quater tribus* = twelve.
12. *Liba*, the sacred cake used in sacrifices.
13. The festival of Minerva began on the 19th of March, the *fifth* day inclusive after the Ides, and so called *Quinquatrus*. The first day was specially consecrated to Minerva, the Etruscan goddess of peaceful arts; the rest given up to gladiatorial contests, "probably from confounding her with the Greek war-goddess Pallas Athena." (Keightley.) Cf. Fasti, III. 811:

Sanguine prima vacat, nec fas concurrere ferro :  
Causa, quod est illa nata Minerva die.  
Altera tresque super strata celebrantur arena ;  
Ensibus exsertis bellica laeta dea est.

- So that Ovid was born on the 20th of March, B.C. 43.
16. **Ab arte**, probably *grammatica*: i.e., as soon as we had learned to read and write we went to tutors of distinction.
  21. Ovid's father was evidently a man of a practical economical turn.
  22. Even Homer died poor.
  24. **Soluta modis**, i.e., prose. The elder Seneca says of Ovid's speeches, "Oratio ejus jam tum nihil aliud poterat videri quam solum carmen." (De Controversiis, II. 10.)
  28. **Liberior**, the toga virilis, a plain gown assumed in place of the *prætexta*, or bordered gown worn by children, when a youth was supposed to have completed his education and to be fit to enter on public life. The age at which it was assumed seems not to have been fixed, but it was seldom before the completion of the sixteenth year.
  29. **Lato clavo**, the broad purple band down the front of the tunic, which was the sign of the senatorial dignity. Augustus allowed a select class of the Knights (*equites illustres*) to hold minor offices (33) and to assume this badge by anticipation. Its assumption implies that Ovid's fortune was such as to give him a right to stand for the higher offices later, so as to enter the senate. By laying it aside and wearing the narrow band, the badge of the simple Knight (35), Ovid indicated that he had no intention of pursuing public life.
  30. **Studium**, affection.
  33. **Primos honores**, minor offices, by which young men entered upon a public career. Such were the *triumviri capitales* and *nocturni*, commissioners of police. Ovid was also one of the *centumviri*, a body of judges of private suits (Trist., II. 93),

and of the higher court of *decemviri litibus judicandis*. (Fasti, IV. 384.)

39. **Aoniae**, Boeotian, from *Helicon*, the spring sacred to the Muses in Boeotia.
44. **Macer** was the author of some didactic poems of which Pliny mentions the *Ornithogonia* (*volucres*), and the *Theriaca* (*serpens*).
45. **Recitare**. The usual method of publication in the absence of printing. A poet who wished to bring out a new poem would get one of his friends to lend him a large room, and would read or recite it under his patronage. See the opening of Juvenal's first satire.
47. **Ponticus**, the author of an Epic, called the *Thebais*. Cf. Propert. I. 7:

Dum tibi Cadmeae dicuntur, Pontice, Thebae.

Bassus is unknown.

50. Horace introduced Greek metres into Latin poetry, and in some cases wrote versions of Greek poems.
51. **Virgilius**, the well-known author of the *Aeneid*, died B.C. 19.
52. See the *Elegy* on Tibullus, XXXII.
53. **C. Cornelius Gallus**, a native of Forum Julii in Southern Gaul, born B.C. 66, committed suicide in the forty-third year of his age. He was a great friend of Virgil, who dedicated to him the famous Tenth Eclogue. He wrote love poems in a hard style. (*Durior* Gallus, Quintil. X. i. 93.)
60. **Corinna**, the name of Ovid's mistress (see *Amores*, *passim*); it is uncertain who she was.
61. **Multa**, including a tragedy on the subject of *Medea*. Nothing is more remarkable than the fertility of Ovid's pen.
63. Emphasis on *placitura* as opposed to *vitiosa*.
68. **Fabula**, scandal, gossip, *i.e.*, he told no tales.
69. One of the first two was a native of Falerii (*Amores*, III. xiii. 1); the third was a *Fabia* (*Epist. ex Ponto*, I. ii. 138). She was a widow when he married her (*Ibid.* IV. viii. 9). His daughter's name was *Perilla*.
74. **Sustinuit** is treated as a prolative verb (= non voluit) and so *coniux* is in the nominative.
78. **Lustrum**. A space of five years, at the end of which certain purificatory rites or *lustrations* were gone through on behalf of the whole people; so *lustrum* comes to be simply a space of five years, as we say "thirty summers" for "thirty years."
88. **Foro**, either as the site of the law-courts, or as the place of public gathering (= if they are talked about.)
90. The cause of Ovid's banishment is obscurely hinted at in several places. He appears by an indiscretion to have been in some secret, possibly, as has been suggested, about the Emperor's daughter *Julia*, of which Augustus wished to remove all

evidence. The ostensible cause of his exile was the immoral tendency of his love poems. Cf. *Trist.*, II. 207:

*Perdiderint quum me duo crimina, carmen et error,  
Alterius facti culpa silenda mihi.*

with *Trist.*, III. v. 49:

*Inscia quod crimen viderunt lumina, plector,  
Peccatumque oculos est habuisse meum.*

ORDER: Victor equus vinctus Pisaea oliva decies abstulerat.

96. **Praemia.** Ovid confuses *Olympiads* of four years with *lustra* of five; the Olympian festival was called, on the inclusive reckoning, a *penteteris*.  
*Pisa*, in Elis, the scene of the Olympic games.
97. **Tomitas.** Tomi, in Ovid *Tomis* (fem.), a colony just south of the Danube mouth.
101. A hint that he was the victim of other's faults.
106. It seems best to take *temporis arma* together—the arms which the occasion required.
108. *i.e.*, in the whole heaven from N. to S.
114. **Decipio**, beguile the time.
122. **Ab exequiis**, after death.
125. While our time has produced great poets, with whom it is hazardous to come into comparison.

## XXVI.

## THE POET'S IMMORTALITY.

1. **Livor**, envy. Cf. Shakspeare's *green-eyed* monster, jealousy.
5. **Verbosus**, wordy. **Ediscere** need not be pressed in the literal meaning of "learn by heart."
7. Note how the position of the words marks the contrast.
8. **Ut canar.** A good instance of the way in which the substantive sentence (explanatory of *fama*) merges into the final (denoting the purpose of *quaeritur*).
9. **Maeonides**, Homer. Maeonia is Lydia, in which country Homer was supposed to have been born.  
**Tenedos**, an island off the Troad, **Ido**, a mountain in it, **Simois**, a stream running through it, are all famous in the *Iliad*.
11. **Ascræus**, Hesiod, a native of Ascra, in Boeotia, who wrote a poem on agriculture, called, *Ἐργα καὶ Ἡμέραι*, full of didactic precepts.
13. **Battiades** (the Cyrenian, from *Battus*, the name of the founder of Cyrene, about 630 B.C.), Callimachus, a writer of elegiac verse (about 250 B.C.). Catullus is supposed to have translated from him the poem called "Coma Berenices" (No. 66). His poetry, as is plain from the next line, was of a laboured kind.
15. **Cothurno**, the high-heeled boot, meant to give height and dignity to the characters in the old tragedy, who, living in the heroic age, were supposed to be finer men than those of a later generation. So *Cothurnus* = tragedy; similarly *Soccus* = comedy.

16. **Aratus**, a Cilician (about 260 B.C.), who wrote a Greek poem on astronomy called the *Phaenomena*. Virgil has borrowed from it in the *Georgics*, Cicero translated it, and St. Paul quotes it, Acts xvii. 28.
17. These are the "stock" characters of the later Athenian comedy, of which Menander was the chief ornament (B.C. 342—291). Most of the plays of Terence are translated or adapted from Menander. The characters are summed up by Appuleius as *leno perjurus, amator fervidus, servulus callidus, amica illudens, sodalis opitulator, miles praeliator, parasitus edax, parentes tenaces, meretrices procaces*.
19. **Ennius** (239—169 B.C.), born in Calabria, was the first great epic poet of Rome. He wrote a history of Rome in eighteen books, in hexameter verse of a somewhat rude kind, (*Trist.*, II. 259), which was long a classical text-book in Roman literature. Ovid elsewhere (*Ibid.* 424) calls him

Ennius ingenio maximus, arte rudis.

He was an intimate friend of the Scipios, and his account of the Punic wars, being derived from eye-witnesses, was one of the most valuable parts of his poem. (Cf. *Art. Amat.*, III. 409 :

Ennius emeruit Calabris in montibus ortus  
Contiguus poni, Scipio magne, tibi.)

He was also the author of several tragedies, and of four books of satires. For a fuller account of his works see Sellar, *Poets of the Roman Republic*, chap. IV.

- L. **Attius** (about 170—100 B.C.), a writer of tragedies, chiefly founded on Greek subjects, though two of them, the *Brutus* and the *Aeneadae*, or *Decius*, were taken from the national history. "Oratorical fervour, energy, and dignity, seem to have been the most distinctive features of his style."
- Animosi**, spirited, high-souled.
21. P. Terentius **Varro** (Atacinus) was born in Gallia Narbonensis, on the banks of the Aude (Atax), about 82 B.C. He wrote an epic called *Argonautica* (*primam ratem*), in imitation of Apollonius of Rhodes.
23. T. **Lucretius** Carus, author of a poem still extant, *de Rerum natura*, in which he expounds in lofty style and imagery (*sublimis*) the Epicurean philosophy. (B.C. 95—52, or, according to Donatus, 95—55. He says that Lucretius died on the day on which Virgil assumed the *toga virilis*.)
25. **Tityrus**. Virgil's first Eclogue begins:
- Tityre tu patulae recubans sub tegmine fagi,
- so that the name stands for the Eclogues, as *fruges* for the *Georgics*, a poem on agriculture, and *Aeneia arma* for his great epic (B.C. 70—19).
28. For **Tibullus** and **Gallus**, see notes to XXXII. and XXV. 53.
31. **Cum**, whereas.

36. **Castalia**, a spring which issues from a chasm in the rock of Parnassus, behind Delphi. It is the supposed haunt of Apollo and the Muses, and its waters conferred inspiration.
39. **Pascitur**, feeds itself, thrives, amongst the living.

## XXVII.

## THE PARROT.

1. **Indis**. So Pliny, N.H., X. 41. (*Psittacum*) India mittit.
2. **Exequias**. As *effero* is used of carrying out to burial, so *exequias* of the procession of mourners who *followed* the corpse. The accusative is the accusative of the "action as the goal of motion," of which the commonest form is the supine in *-um*. Cf. "infittias ire."
5. You can beat the breast and tear the face, but you cannot tear the hair, or play the trumpet, as men do at funerals. (Cf. IX. 133, note.) You must tear your feathers, and raise your songs.
7. **Ismarii tyranni**. Tereus. Ismarus was one of the branches of Rhodope, in Thrace.
8. **Annis suis**, by the length of time that it has been going on.
15. **Iuvenis Phocæus**. Pylades, whose father, Strophius, was king of Phocis.
18. **Mutandis sonis**. In the borrowing of cries.
21. **Hebetare**, to dull. The brilliant green of the parrot's wing made the emerald appear dull and heavy.
22. **Rubro oroo**, orange-coloured saffron; called **ruber** from the reddish tinge of the yellow.
24. **Blaeso**, lisping.
27. **Coturnices**, quails, which were to the sportsmen at Rome what game cocks were to the Athenians, and to Englishmen of a generation back. In the midst of all their fighting, and consequent peril, *they* do not die.
29. **Præ sermonis amore**, in its love for chattering.
34. **Auctor**, the harbinger. Pliny tells us "that when the jackdaws return home late from feeding it is an indication of a coming storm."—RAMSAY.
35. **Invisa Minervæ**. Because she could not keep a secret. The "nine generations" of the crow are as old as Hesiod :—  
*ἐννέα τοι ζῶσι γενεάς λαγάρυζα κόρωνη.*
39. **Optima**, in prose *optimum quodque*—all the best things are carried off first; second-rate things can run their own course.
41. **Phylacidae**, Protesilaus, who—  
"Supreme of heroes, bravest, noblest, best,  
Leapt forth upon the sandy plain  
A self-devoted chief, by Hector slain."  
(See WORDSWORTH'S *Laodamia*.)
- Thersites, on the other hand, was the meanest of the Greeks.
46. **Colo**. The distaff that held the thread of life.
53. **Innocui**. Their whiteness is taken as the type of innocence.

54. **Phoenix.** The "loci classici" about this bird are Herod. II. 73; Tac. Annals, VI. 28. Only one of them lives at a time. It lives for 500 years; is sprung from its father's ashes; and its first care, as soon as its wings are strong enough, is to carry its father's ashes to the temple of the sun at Heliopolis.
55. **Ales Iunonia,** the peacock.
59. **Pro corpore,** corresponding to its size.
61. **Ex ipso sepulchro,** because no mark of a tomb is ordinarily given to birds and beasts.

## xxviii.

## THE DANGERS OF THE SEA.

2. **Pinus,** the Argo, the timbers of which were cut on Mt. Pelion.
3. **Cautes,** the *Symplegades*, two rocks in the Propontis which were believed to close in upon each other and crush all that passed between them: a notion which probably sprang from their overlapping from certain points of view. To attempt the passage was **tamerarium**.
9. Whatever wind blows, it will be a cause of fear.
12. The dark-blue sea never changes its hue.
14. It is only on the wet sands that there is this to detain you.
- 18, 20. See I. 69, and note.
19. **Ceraunia,** or *Acroceraunia*, a promontory running out into the sea in the north of Epirus. It is the end of a chain of mountains which for some miles southward extends along the coast and makes navigation dangerous. Cf. Horace, Odes, I. 3, 20: *Infames scopulos Acroceraunia*. The whole ode may be compared with this elegy.
22. The belief in it will make a man stay at home, where no storm can harm him.
28. A delicate hint at sea-sickness.
29. **Sidera Ledaë.** Cf. Hor., Od. I. 3:  
 Sic fratres Helenae, lucida sidera . . . regant,  
 and I. 12, 27:  
 Puerosque Ledaë—  
 . . . quorum simul alba nautis  
 Stella refulsit,  
 Defluit saxis agitatus humor,  
 Concidunt venti fugiuntque nubes,  
 Et minax quod sic voluere ponto  
 Unda recumbit.
32. **Threiciam,** from Orpheus, its inventor, who was a Thracian.
34. **Galatea,** one of the Nereids. See *Stories* from Ovid, No. 10.
41. You have only to ask, and the gentle breezes will come. Cf. Cassio's beautiful picture of Desdemona in the storm in *Othello*, II. i, 68:  
 Tempests themselves, high seas and howling winds,  
 The gather'd rocks and congregated sands,—  
 Traitors enteept to clog the guiltless keel,  
 As having sense of beauty, do omit  
 Their mortal natures, letting go safely by  
 The divine Desdemona.

50. "How the ship was almost whelmed in the waters, and how, in your eagerness to return to my arms, you feared neither the dangers of the dark, nor the violence of the storm-wind."  
 56. *Admisso equo*, with galloping steeds, lit. uncurbed, the driver giving them the reins.

## XXIX.

## THE POET'S BANISHMENT.

As to the causes of Ovid's banishment, see note on XXV. 90.

1. *Subit*, comes before my mind's eye.
6. A case of inverted epithet for *extremis finibus*.
7. I had neither the heart, nor the time for fitting preparation. The next line explains why. He had so long time allowed him that he put off the evil day and grew sluggish.
10. *Vestis* and *opis* are genitives, going with *cura*, *legendae* being understood from the previous line.
12. A good description of the sort of paralysis produced by a lightning stroke.
16. Cf. *Tristia* I. 5, 33:  
*Vix duo tresve mihi de tot superestis, amici ;  
 Cetera fortunae non mea turba fuit.*
17. *Uxor*, his third wife, one of the Fabian family.
19. *Nata*, Perilla. *Diversa*, away, in a direction opposite to mine.
22. *Non taciti*, the loudness of the wailing being a gauge of the esteem in which the dead man is held.
29. *Ab hac*, by its light. The Plural *Capitolia* is used because the Capitoline was a twin-peaked hill. On one summit was the *arx*, and on the other the temple of Capitoline Jove.
30. *Lari*, hearth. The *Lar* was the protecting genius of the house.
33. *Dique relinquendi*, ye gods that I must leave.
35. I should have put myself under your protection earlier, before the mishap occurred which led to my exile. Cf. our proverb of "Shutting the stable door after the horse is stolen."
37. *Caelesti viro*, Augustus, who is called *deus* below (v. 40).
39. *Ut*, provided that. In the next line, *non miser*, if my divinity is appeased I can forget my misery.
44. *Extinctos*, a pathetic touch; the fire on the hearth is everywhere the symbol of home, but especially where, as at Rome, the *Lar*, the hearth-god, was a special object of worship.
45. *Effudit*, implies that they were wasted.
48. "The Arcadian bear had turned away from its own pole," i.e., apparently it had made half the circuit of the heavens, and dawn was at hand. See I. 143, note.
51. *Properante*, bidding me haste. You say you would hurry if you were in my place; see whither you are hurrying.

54. Alluding to the notion of lucky hours and days, as our sailors used to object to leaving port on a Friday.
56. *Indulgens animo*, following my inclination.
66. *Thesea*, in allusion to the friendship of Theseus for Pirithous, whom he accompanied in his expedition to the nether world to carry off Proserpine.
70. *Animo*, as they were not present in the body.
75. An allusion to the punishment inflicted by Tullus Hostilius upon Mettus Fufetius, the Alban dictator, who treacherously drew off his troops to a rising ground, and awaited the issue of the battle between the Romans and the Veientes, instead of attacking the Fidenates, the allies of the latter, against whom he was posted. Livy, I. 27, 28.
83. *Et me capit*, there is room for me too.
86. Affection shall be my Caesar.
88. *Manus dedit*, of surrender.
89. *Ferri* is used of being carried out to burial, so "being led out to a living burial."
91. "A mist came o'er her from her grief for me."
97. "Than if she had seen her daughter's body or mine placed upon the pyre." Order, *rogos habere corpus*.
101. *Absentem* belongs to *sublevet*. This transposition would hardly be allowable were it not that *vivat* (102) is only repeated from this line.

## xxx.

## OVID'S EXILE AND ITS CONSOLATIONS.

2. *Suo tempore*, the occasion on which they were written, for diversion, not for fame.
5. The slaves attached to a Roman country estate were kept at hard labour, often in gangs, and worked in chains. The *ergastulum*, as it was called, was a kind of prison, to which slaves who misbehaved themselves in the city were sent as a punishment.
6. *Numero*, rhythm, song.
7. *Pronus*, bending forward. The picture is that of a man pushing on a boat with a punting pole; but *trahit* seems to imply *towing* with a rope.
10. The boatswain (*κλευστής*) gave the time to the rowers by his song, or by playing his flute.
12. *Arundineo*, the fistula, or reed-pipe.
13. A good instance of the pregnant force of the participle. "By singing as she plies her given task (*trahentis*, of spinning) the maid cheats and beguiles the toil."
15. *Lyrnesside*, Briseis. See XIV.
18. *Bis*. The legend relates that Orpheus went down to the shades to rescue Eurydice, and by his music melted the heart of Proserpine to consent to her return, on condition that he should not look upon her till they reached the upper air. But



Orpheus, in tender anxiety for his wife, forgot his promise and looked back, and so lost her the second time. See Stories from Ovid (Orpheus and Eurydice), and Pope's Ode on St. Cecilia's Day.

24. See XXV. 90, and note.
26. One cause alleged for Ovid's exile was the impurity of his muse.
31. Hom. Odys. IX. 82—104. The lotos "nocuit," because it made them languid, and careless about their return home. The lotos is supposed to have been the *Rhamnus lotus* (Linnaeus), with a sweet fruit of the size of an olive and in taste like a date. See Tennyson's poem, the *Lotos Eaters*.
40. For enthusiasm drowns pain. *Edonia*, in Thrace. *Exulata*, used here as a deponent participle.
41. *Thyrso*, is apparently suggested by the preceding couplet. Those who were touched by it were inspired with Bacchic frenzy: so it comes to be used for the inspiration itself.  
For the sense of the passage, compare Tennyson, a Dream of Fair Women:  

He spake, and grief became  
A solemn scorn of ill.
48. Join *ex Helicone comites*, coming from Helicon to join.
50. *Facit cum*, makes for, sides with.
51. *Ut veni*, since I came. I thought it was the parting only that I should feel.
53. *Stamina*. The three *Parcae* were always represented as spinning and guiding the threads of a man's destiny from his birth. When the thread was cut, the life ceased. Compare for the same idea, Gray's Ode from the Norse, the Fatal Sisters.
55. *Veri fide*, being believed as true.
57. *Bessos*, on the south, *Getas*, on the north. The *Bessi* occupied the greater portion of Mount Haemus, the modern Balkan; they were a tribe of freebooters. The *Getae* occupied the country called Dacia.
62. I bore arms, but only in sport, never in earnest.
63. Some word must be supplied with *latus* from *subicido*, which belongs specially to *galeae*, or the word "don" may possibly fit all three.
75. *Sacra*, of poetry. Cf. *Pieridum sacris* above, l. 28.
80. *i.e.*, there is one compensation, it has not to fear adverse criticism.
86. "Read them with allowances;" *i.e.*, judge them leniently.

## XXXI.

## TOMI.

1. *Istio*, in Rome, where the person addressed is.
3. *Stellis*, *i.e.*, the stars round the North Pole. Ovid appears to think that because the place is cold and wintry it must be very much farther north than Rome, though in reality there are not two degrees of latitude between the two places.

5. *Sauromatae*, or *Sarmatae*, a general name given to the inhabitants of the steppes of Russia.
6. Join *non digna* = *indigna*.
12. *Axe tremente premi*, are close upon the shivering pole. There is probably a confusion of the two meanings of pole and clime. For *tremente* cf. Seneca's *morbus tremens*, the shivering complaint, *i.e.*, which causes shivering.
17. *Commoti*, when once it is stirred.
21. *Moti*, when moved.
22. *Inducto*, that has settled upon it (as a coating).
24. *Hausta*, generally *haustus*, draughts; here apparently attracted to *frusta*.
26. *Fragiles*, the brittle or breakable water = ice.
27. "The very Danube, that mingles with the vast main by many mouths, with as wide a stream as the Nile itself, freezes when the winds solidify its blue waters, and crawls down to the sea with covered stream." *Non angustior*, it had, like the Nile, seven mouths (*Trist.*, II. 189, *septemplicis Histri*; compare *septempace Nilo*, *Metam.*, V. 187); of these the Nile has now two, the Danube five, of which two only are navigable.
33. *Novos pontes*, *i.e.*, the bridge of ice.
35. *Credar*, a poetic license for *mihi creditur*.
36. *Etam habere fidem*, to be sure of credit, *lit.*, to have one's credit guaranteed.
37. *Consistere*, harden into ice; the word implies also the cessation of motion.
38. *Lubrica testa*, a slippery crust. This seems to refer to the crust of ice, which is compared to a piece of pottery, as we compare it to glass. Others understand that a piece of tile was thrown along the ice, and so skimmed the waters without moving them.
40. *Non udo*, without wetting it: thy death would not be a blot on the narrow sea.
41. *Angustae aquae*, the Hellespont. For the story see Ovid's *Heroides*, XVIII. and XIX., and Byron, *Bride of Abydos*, Canto II. 1:

The winds are high on Helle's wave,  
 As on that night of stormy water.  
 When Love, who sent, forgot to save  
 The young, the beautiful, the brave,  
 The lovely hope of Sestos' daughter.  
 Oh! when alone along the sky  
 Her turret-torch was blazing high,  
 Though rising gale, and breaking foam,  
 And shrieking sea-birds warned him home:  
 And clouds aloft and tides below,  
 With signs and sounds, forbade to go,  
 He could not see, he would not hear,  
 Or sound or sign foreboding fear;  
 His eye but saw that light of love,  
 The only star it hail'd above;  
 His ear but rang with Hero's song,  
 "Ye waves, divide not lovers long!"  
 That tale is old, but love anew  
 May nerve young hearts to prove as true.

45. The winds may blow as they will, they are of no service to the sailor; his ship is fast: even the storm-wind stirs no wave, the very sea is blockaded.
51. "Whether it be the waters of the sea that the fury of the north wind congeals, or the brimming waters of the river."
62. Note how, in spite of the fact that Ovid is depicting the horrors of the place, an unconscious pathos of "home" is introduced into the picture.
63. *Hamatis*, barbed. *Tinotile* (lit., "to dip them in") = in which they have been dipped.
70. *Rigido situ*, unbroken and neglected. *Rigidus*, of the hard earth unbroken by the spade. *Situs*, of the squalid disorder of ground left to itself, so that everything runs wild.
72. *Lacus*, wine presses or vats. *Fervida*, fermenting.
73. *Acontius*, a youth who, attending a festival at Delos, fell in love with a maiden, Cydippe. To make her marry him, he threw in her way an apple with the inscription "I swear by Diana that I will be Acontius' wife." She picked it up and read it, and thus bound herself by a solemn oath to gratify his wish. See Ovid, *Heroid*, XX. and XXI.; and Mr. Morris' *Earthly Paradise*.

## XXXII.

## ELEGY ON TIBULLUS.

1. *Memnon*, son of *Aurora* and *Tithonus*, came with the *Aethiopians* to help *Priam*, his uncle, in the Trojan war, and was slain by *Achilles*. *Aurora* (*Eos*) prayed to *Zeus* to grant her son immortality, and removed his body from the field of battle. She wept for him every morning, and the morning dew-drops are the tears of *Aurora* (*Servius ad Virg.*, *Aen.* I. 483). *Achilles'* mother was the goddess *Thetis*, daughter of *Nereus*, who wedded *Peleus*, a mortal.
3. *Indignos*, that do not deserve to mourn.
4. The elegiac metre was, as its name indicates, originally assigned to mournful subjects, dirges and laments, and now it is to justify its name.
5. *Albius Tibullus*, an elegiac poet, the first indeed who brought the metre to perfection, accompanied his friend, *Messala*, on the campaign against the *Aquitani* (31), and set out with him for the East. He was, however, taken ill at *Corcyra*, and returned to *Rome*, where he seems to have devoted himself to literary pursuits. He was a great friend of *Horace*, who addressed to him one of his epistles. Of his birth and his youth nothing is known, save that he was of equestrian family. He may have been born about 54 B.C. He died (still in the flower of youth) shortly after *Virgil*, *i.e.*, about 19 or 18 B.C.

(Te quoque *Virgilii comitem* non aequa, *Tibulli*,  
Mors *juvenem* campos misit in *Elysios*.)

7. **Puer**, the god of love mourns his dead bard.  
 14. **Iule**. Ascanius, the son of Aeneas, bore also the name Iulus, and from him the Julian family claimed descent.  
 16. **Iuveni**, Adonis. The name (Adonai = lord) points to a Phœnician origin, so that probably he is the same with Thammuz, the god of the Syrians,

Whose annual wound in Lebanon allured  
 The Syrian damsels to lament his fate  
 In amorous ditties all a summer's day,  
 While smooth Adonis from his native rock  
 Ran purple to the sea, supposed with blood  
 Of Thammuz yearly wounded.—PARADISE LOST, Bk. I. 447.

The story of Venus' love for him, and of his fatal wound, is familiar from Shakespeare's youthful poem. The annual wound is probably a nature-myth of the apparent death of winter. Adonis' return was celebrated by an annual festival, the Adonia, at Alexandria and elsewhere. There is a charming description of it in Theocritus, 15th Idyll.

17. **Cura**, the protégés.  
 19. I suppose after all the sacred character is no protection against death.  
 21. **Ismario**, Thracian. Orpheus was the son of Apollo by the muse Calliope.  
 23. A possible allusion to Linus, another of the mythic bards; the dirge, *ἄλυσος* (woe's me for Linus), being traditionally the lament of Apollo over his dead son. Cf. Virgil's

Non me carminibus vincet nec Thracius Orpheus  
 Nec Linus, huic mater quamvis atque huic pater adstet  
 Orphei Calliopea, Lino formosus Apollo,

so that they appear to have been brothers.

25. **Mæoniden**, Homer, "Tiresias or blind *Mæonides*." Milton, *Paradise Lost*, bk. III.  
 26. **Pieria**, the strip of the Macedonian coast between the Haliacmon and the Peneus.  
 30. Hom., *Odys.* II. 93—110. Penelope, wife of Ulysses, having promised to choose a husband from among her suitors when she should have finished a given task of needlework, undid every night the work she had done in the day. **Retexta**, unwoven. See Shakespeare, *Coriolanus* I. 3, 93.  
 This is a poetical way of saying that the *Iliad* and the *Odyssey* will live though Homer be dead.  
 31. **Nemesis** and **Delia**, the names of two mistresses of Tibullus, to whom much of his love poetry is addressed. Delia was the first love.  
 34. **Sistra**, an instrument used in the worship of Isis. A number of small loose rods set in a bronze frame, in shape like a racquet bat, made a clattering noise as they were shaken or knocked about. So "what profit is there in all your religions?"  
 36. **Sollicitor**, I am half-induced.

37. The imperative form gives a very vivid turn to the conditional. Cf. "Train up a child in the way he should go, and when he is old he will not depart from it."
40. Of the ashes after the body was burnt.
43. Flames that could be guilty of such sacrilege would not have shrunk from devouring the gold-decked temples of the gods.
45. There was a famous shrine and temple of Venus on Mt. Eryx, in Sicily. Poetic tradition connected it with the burial of Anchises in Sicily. Virg. *Aen.* V. 759.
47. **Phaeacia**, Corcyra, which was supposed by the Greeks to be the island of the Phaeacians (*Odys.* VII.). There Tibullus was left sick on the way to the East with his friend Messala.
51. Join in *partem doloris venit*.
57. A fair retort. If that be true you have lost nothing. Why do you, then, mourn a loss which is not yours, but mine? for mine was the hand which he held in his dying grasp.
62. **Calvus** and **Catullus** are mentioned together by Horace: "Nil praeter Calvum et doctus cantare Catullum." They both wrote epigrams. Calvus was a respectable orator (Cicero, *Brutus* 81). Catullus was a poet of great power in various styles, as the specimens of his work which still survive show. He appears to have died young. For an estimate of his poetry see Sellar's *Roman Poets of the Republic*, chap. XII.
64. **Galle**. See XXV. 53, and note. He was recalled from the government of Egypt on a charge of treason against his friend Augustus (*temerari amici*), and committed suicide at the age of forty. If the charge was true he would not be in Elysium.

## EXCURSUS.

### THE OVIDIAN COUPLET.

THE stories which form the present collection are only a small fraction of what we possess of Ovid's writings, but they afford us ample material for judging of his art as a poet and as a story-teller. The great requisite for a good story is that the reader shall be able, with ease, to realize it for himself, to seize every detail in definite outline, and to grasp the whole with clearness. For such a picture the elegiac couplet possesses special capabilities. It is too short for any involved sentences such as we meet with in Livy or in Cæsar, and the law of the metre requires that each couplet shall be complete in itself. It lends itself to antithesis, which is to the writer what contrast and light and shade are to the painter. It compels the writer to aim at conciseness without obscurity, to write directly to the point, making every word tell.\* This is what Ovid has done.

Take, for instance, the first twenty lines of No. XVI. Each couplet is, as it were, one scene of a diorama. First, we are shown the background, the framework of the picture; then the couples scattered over the soft turf; next, as the canvas shifts, the booths and the extemporized tents; then we are brought nearer to the several groups, and see how they keep the feast, the quaint toasts, the theatrical songs, the accompanying action and gesture, the clumsy dances, and to crown the whole, the home-return, with climax so grotesque.

The same method is observable in pure description in V. 1—8. We have first the central point, the sacred spring; then its surroundings, the low bushes and fragrant shrubs; and lastly, that which gives the key to the story, the breeze rustling through the leaves.

But while the couplet helps conciseness and distinctness, it is liable from its repetition to become monotonous. So the poet has to aim, on the other hand, at variety. This he achieves partly by clever management of his metre, varying caesuras and pauses, partly by the rhetorical structure of his verse.

It is worth while to note some of the methods which Ovid uses to attain these two ends.

\* In these respects it may be compared with the English couplet as used by Dryden and Pope, especially the latter.

1. Rapidity and definiteness are obtained by the omission of conjunctions (*asyndeton*). Not only is the simple sentence preferred to the complex, but the links of simple sentences are left out. XV. 81—90; XVI. 37—78; XX. 17—22; XXIII. 1—26, are good examples of this. Perhaps the best is the picture of a barbarian raid in XXXI. 51—66. The only conjunctions are those which couple parts of the same action.
2. The same *asyndeton* is very effective in pointing a contrast. This is done sometimes by putting the things contrasted in the two lines, as in IX. 157, 158:

Serpentes igitur potui taurosque domare,  
Unum non potui perdomuisse virum.

(Compare XXII. 37, 38; XXIX. 85, 86.)

Sometimes in the hexameter, as XIV. 53:

Res audita mihi, nota est tibi;

but most commonly in the two halves of the pentameter, as in XII. 40:

Hic pars militiae, dux erat ille ducum.

In this case the conjunction is sometimes inserted, as

Vera quidem, veri sed graviora fide.

3. Where the same word is used of two members of a sentence, the effect is heightened by juxtaposition, as in XXIX. 82:

Te sequar et coniunx exulis exul ero.

(Cp. IX. 84; XII. 67; XVI. 20.)

4. Similarly it is heightened by repetition, *e.g.* XI. 47, 48:

Admovi iugulo...sine me tibi vera fateri...  
Admovi iugulo tela paterna tuo.

and in the same extract, l. 31:

In thalamos laeti...thalamos, sua busta l...feruntur.

(Cp. II. 9, 10; IV. 11, 12; XVIII. 43, 44, and others.)

5. The use of subordinate clauses, which would interrupt the narrative, is avoided by parenthesis, as in I. 37:

Attonita est plangore Ceres,...modo venerat Hennam—  
Nec mora, "Me miseram! filia," dixit, "ubi es?"

(So in VII. 48; IX. 83; XI. 47, and elsewhere.)

6. Also by apposition, instead of a relative clause:

Per meritum et natos, pignora nostra, duos.—IX. 186.

7. And by a liberal use of participles—

(a) As predicative adjectives:

Iuncta pharetratis Sarmatis ora Getis.—XXV. 110.

(b) To express purpose (future participle):

Sacra lavaturas mane petebat aquas.—XVII. 2.

(c) To express condition :

*Morte luam poenas iudice victa dea.*—XXIII. 58.

(d) To express cause :

*Dicta quoque est Latium terra, latente deo.*—XXIV. 152.

(e) To express relation of time :

*At cur pace lates, motisque recluderis armis?*—XXIV. 192.  
*Recordanti plura magisque placent.*—XXI. 84.

This use is commonest in the ablative absolute.

(f) Concessively :

*Cernere non moto corpore bina licet.*—XXIV. 58.

The gerundive is similarly used to express purpose, fitness, and possibility, as

*Colla rudes operum praebent ferienda iuveni.*—XXIV. 19.

*Heu loca felici non adeunda viro!*—XXXI. 76.

8. Clearness is obtained by distributive narration, in which the parts are separately enumerated by the aid of such phrases as *hic...hic*; *hic...ille*; *pars...pars*; *alter...alter*; *nunc...nunc*; *sive...sive*; or the repetition of the relative or interrogative, or their particles. Good instances are I. 17—24; XVIII. 69—82.

9. A picture is made more vivid, and variety is produced by the figure called *Apostrophe*, in which the poet addresses, in imagination, that which he describes, as in I. 21 :

*Has, hyacinthe, tenes, illas, amarante, moraris.*

(Cp. II. 65; IX. 45; XV. 3; XVIII. 19, and many others.)

10. The same effects of vividness and variety are obtained by the frequent use of the historic present. A sudden break from past tenses into present is often very effective. XI. contains some good examples of this. The opening picture, 23—32, has only one verb in the perfect, and that is rather a present perfect than a past :

*Ipsa Iovis coniunx cessit ab urbe sua.*

Then the narrative begins more quietly, and imperfects are used, till the critical moment comes, when after hesitating betwixt affection and fear, *Hypermnestra* attempts to fulfil her father's commands :

*Erigor, et capio tela tremante manu.*

And, later, her husband's scared waking is emphasized by a sudden change to the present (I. 73).

11. The limitations of the metre, as well as the art of the storyteller, lead to the use of direct rather than oblique forms, even in short sentences, as in XXI. 24 :

*Filius "Agnosco iussa parentis" ait.*

12. The fondness of the Latins for a definite rather than a general picture is shown by such expressions as *corpora Graia*, IX. 24; *Libya de rupe*, XXII. 11; *silvis Laurentibus*, XXII. 34, and the allusions in XXVIII. 18—20.



## INDICES TO NOTES.

## I.—INDEX OF PROPER NAMES.

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